ED 030 308 EM 007 227

ITV 1969. A Guide to Independent Television.

Independent Television Authority, London (England).
Pub Date Jan 69
Note-240p.
Available from-Independent Television Publications Ltd., 247 Tottenham Court Road, London W 1. (10s 6d/$1.26)
EDRS Price MF-$1.00 HC-$12.10
Descriptors-Adult Education, *Broadcast Industry, *Broadcast Television, Commercial Art, *Commercial Television, Dramatics, Educational Television, Electronic Equipment, Fine Arts, Mass Media, Religion, Television Commercials, *Television Viewing, Theater Arts
Identifiers-Independent Television Authority

Parliament created the Independent Television Authority in August 1954. The resulting Independent Television System in Great Britain is depicted in this comprehensive guide. ITV system contract policy and control, audience and programs, its publications and technical operations, its program companies, finances, and its code of advertising standards and practices are topics delineated. The guide is amply illustrated with black-and-white and color photographs. It has both an index and a bibliography. (GO/MF)

ED0 30308

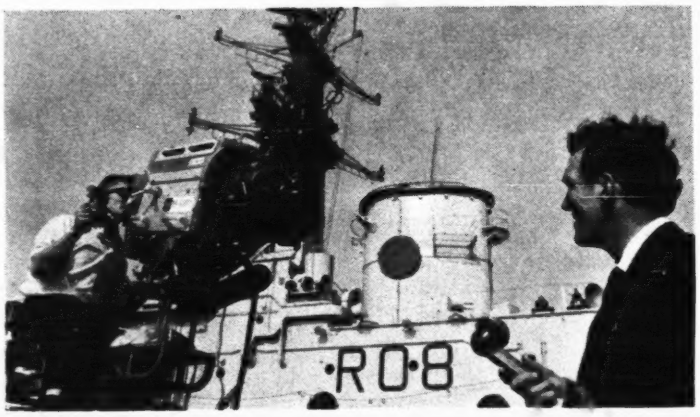
TV 1969

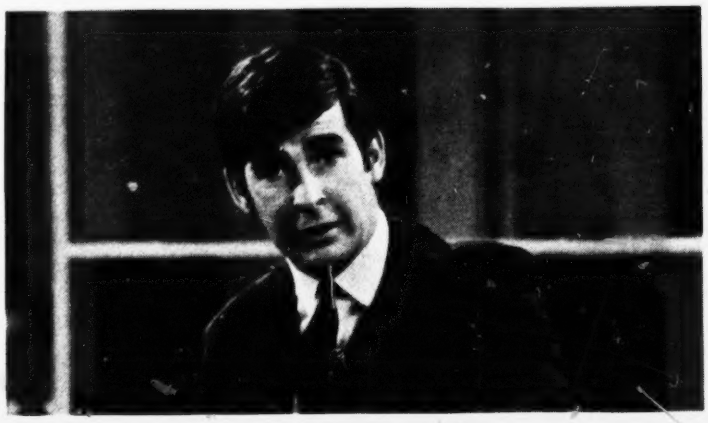
10s 6d

A Guide to Independent Television

ITA

INDEPENDENT TELEVISION AUTHORITY





SIX
SIX

2

ITV 1969

A Guide to Independent Television

ED0 30308

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

EM007227

ITA

Published by the Independent Television Authority

January 1969

Contents

7 **The Independent Television System**
  The ITV System in 1969 – The Authority's Contract Policy – ITV's Regional Pattern

17 **Programme Policy and Control**

23 **The ITV Audience**

29 **News and News Magazines**

35 **Documentaries and News Features**

47 **The Arts**

53 **Religion**

59 **Children's Programmes**

65 **School Programmes**

73 **Adult Education**

81 **Drama**

91 **Light Entertainment**

99 **Sport**

105 **Rhaglenni Cymraeg (Welsh Programmes)**

111 **Advertising Control**
  The Amount of Advertising – Distribution of Advertisements – The Basic Rules – The Practical Effect of the Rules – Control of Standards of Advertising – The Advertising Advisory Committee – The Medical Advisory Panel – The Independent Television Code of Advertising Standards and Practice – The Application of the Code of Standards and Practice – Television Act 1964, Schedule 2

118 **Staff and Organization**
  The Staff of the Authority – ITA Organization

123 **Technical Operations**
  Vision and Sound Links – Research and Development – Planning and Propagation Studies – Engineering Information and Liaison – Studio Facilities – Transmitting Station Operation – The ITV Network – Better Viewing of Independent Television

129 **UHF and Colour**
  Preparing to Receive Colour – Aerial Siting – Independent Television UHF 625 Line Coverage 1969–71
  Black Hill (*Central Scotland*) PAGE 135
  Crystal Palace (*London*) PAGE 136
  Dover (*South-East England*) PAGE 137
  Emley Moor (*Yorkshire*) PAGE 138
  Rowridge (*South of England*) PAGE 139
  Sutton Coldfield (*Midlands*) PAGE 140
  Winter Hill (*Lancashire*) PAGE 141

145 **VHF Transmitters**
- The Borders and Isle of Man – *Caldbeck, Richmond Hill, Selkirk, Whitehaven* PAGE 146
- Central Scotland – *Black Hill, Lethanhill, Rosneath, Rothesay* PAGE 148
- Channel Islands – *Fremont Point* PAGE 174
- East of England – *Belmont, Mendlesham, Sandy Heath* PAGE 150
- Lancashire – *Winter Hill* PAGE 152
- London – *Croydon* PAGE 154
- Midlands – *Lichfield, Membury, Ridge Hill* PAGE 156
- North-East England – *Burnhope* PAGE 158
- North-East Scotland – *Angus, Aviemore, Durris, Mounteagle, Rumster Forest* PAGE 160
- Northern Ireland – *Ballycastle, Black Mountain, Strabane* PAGE 162
- South of England – *Chillerton Down, Dover, Newhaven* PAGE 164
- South-West England – *Caradon Hill, Huntshaw Cross, Stockland Hill* PAGE 166
- Wales and West of England – *Abergavenny, Arfon, Bala, Bath, Brecon, Ffestiniog, Llandovery, Llandrindod Wells, Moel-y-Parc, Presely, St Hilary (Channels 7 & 10)* PAGES 168–171
- Yorkshire – *Emley Moor, Scarborough* PAGE 172

176 **ITV Awards**

179 **Finance**

183 **The Programme Companies**
- Anglia Television PAGE 184
- ATV Network PAGE 186
- Border Television PAGE 188
- Channel Television PAGE 190
- Grampian Television PAGE 192
- Granada Television PAGE 194
- Harlech Television PAGE 196
- London Weekend Television PAGE 198
- Scottish Television PAGE 200
- Southern Independent Television PAGE 202
- Thames Television PAGE 204
- Tyne Tees Television PAGE 206
- Ulster Television PAGE 208
- Westward Television PAGE 210
- Yorkshire Television PAGE 212
- Independent Television News (ITN) PAGE 214
- Independent Television Companies Association (ITCA) PAGE 215
- Network Programme Secretariat PAGE 216
- Independent Television Sport PAGE 216
- The British Bureau of Television Advertising PAGE 216
- Independent Television Publications Ltd PAGE 216

217 **The Independent Television Code of Advertising Standards and Practice**

224 **Bibliography**

228 **Index**

ITA

Members of the Authority

Chairman The Rt Hon. Lord Aylestone, C.B.E.
Deputy Chairman Sir Ronald Gould
Mrs Mary Adams, O.B.E.
The Baroness Burton of Coventry
Mr D. J. T. Gilliland
Mr W. Macfarlane Gray, O.B.E., O.StJ., J.P.
Sir Patrick Hamilton, Bt.
Professor Hugh Hunt
The Baroness Plummer, J.P.
Professor Sir Owen Saunders
The Baroness Sharp of Hornsey, G.B.E.
Sir Vincent Tewson, C.B.E., M.C.
Sir Ben Bowen Thomas

Authority Offices

HEADQUARTERS	70 Brompton Road, London SW3 *01-584 7011* TELEGRAMS: ITAVIEW LONDON TELEX: 24345
THE BORDERS AND ISLE OF MAN	4 The Crescent, Carlisle *0228 25004*
CHANNEL ISLANDS	114 Rouge Bouillon, St Helier, Jersey C.I. *0534 23583*
EAST OF ENGLAND	Century Insurance Building, 24 Castle Meadow, Norwich *0603 23533*
MIDLANDS	Vehicle and General House, Hurst Street, Birmingham 5 *021-692 1060*
NORTH-EAST ENGLAND	Gunner House, Neville Street, Newcastle upon Tyne *0632 610148 & 23710*
NORTH-WEST ENGLAND	Astley House, 23 Quay Street, Manchester 3 *061-834 2707*
NORTHERN IRELAND	5 Donegall Square South, Belfast *0232 31442*
SCOTLAND	Fleming House, Renfrew Street, Glasgow C3 *041-332 8241*
SOUTH OF ENGLAND	30 Portland Street, Southampton, SO1 0EA *0703 29115*
SOUTH-WEST ENGLAND	Royal London House, Armada Way, Plymouth *0752 63031*
WALES AND WEST OF ENGLAND	Arlbee House, Greyfriars Road, Cardiff *0222 28759 & 30205*
YORKSHIRE	Pennine House, Russell Street, Leeds *0532 36948*

THE INDEPENDENT TELEVISION AUTHORITY

ITA

Builds, owns and operates transmitting stations,
Selects and appoints programme companies,
Controls the programmes,
Controls the advertising.

THE BORDERS AND ISLE OF MAN
BORDER TELEVISION
TRANSMITTERS
Caldbeck
Richmond Hill
Selkirk
Whitehaven

CENTRAL SCOTLAND
SCOTTISH TELEVISION
TRANSMITTERS
Black Hill
Lethanhill (Central Ayrshire)
Rosneath
Rothesay

CHANNEL ISLANDS
CHANNEL TELEVISION
TRANSMITTER
Fremont Point

EAST OF ENGLAND
ANGLIA TELEVISION
TRANSMITTERS
Belmont
Mendlesham
Sandy Heath

LANCASHIRE
GRANADA TELEVISION
TRANSMITTER
Winter Hill

LONDON
THAMES TELEVISION
(weekdays to 7 p.m. Friday)
LONDON WEEKEND TELEVISION
(weekends from 7 p.m. Friday)
TRANSMITTER
Croydon

MIDLANDS
ATV NETWORK
TRANSMITTERS
Lichfield
Membury
Ridge Hill

NORTH-EAST ENGLAND
TYNE TEES TELEVISION
TRANSMITTER
Burnhope

NORTH-EAST SCOTLAND
GRAMPIAN TELEVISION
TRANSMITTERS
Angus
Aviemore*
Durris
Mounteagle
Rumster Forest

NORTHERN IRELAND
ULSTER TELEVISION
TRANSMITTERS
Ballycastle*
Black Mountain
Strabane

SOUTH OF ENGLAND
SOUTHERN INDEPENDENT TELEVISION
TRANSMITTERS
Chillerton Down
Dover
Newhaven*

SOUTH-WEST ENGLAND
WESTWARD TELEVISION
TRANSMITTERS
Caradon Hill
Huntshaw Cross
Stockland Hill

WALES AND WEST OF ENGLAND
HARLECH TELEVISION
TRANSMITTERS

St Hilary (Channel 10) Bath	South Wales and West of England
Abergavenny Arfon Bala Bath Brecon* Ffestiniog Llandovery Llandrindod Wells Moel-y-Parc Presely St Hilary (Channel 7)	Wales

YORKSHIRE
YORKSHIRE TELEVISION
TRANSMITTERS
Emley Moor
Scarborough

**VHF relay stations planned or under construction.*

THE INDEPENDENT TELEVISION SYSTEM

ITA

ITV's Expanding Role

ITV 1969, THE SEVENTH EDITION OF THE INDEPENDENT TELEVISION AUTHORITY'S ANNUAL HANDBOOK, describes the far-reaching changes which have taken place during the past year and points to some of the major developments in the year to come.

During 1968 the pattern of Independent Television has changed radically. Since the end of July the programmes have been provided by fifteen companies, one more than previously. These fifteen companies have been appointed by the Authority for a six-year contract period, the maximum time allowed under the Television Act. They include three completely new companies and one which is an amalgamation of two of the original companies. The pattern of areas has been changed, with the appointment of separate companies to serve Lancashire and Yorkshire. In each area outside London a single seven-day company is now responsible for providing the whole week's programmes. London programmes continue to be provided by two companies, but the changeover between them now takes place at 7 p.m. on Friday evening.

These changes have led to a strengthening of the regional principle on which Independent Television is based. New creative energy has been brought into the system and viewers throughout the country have already seen the results of a freshness of approach and a greater willingness to take risks in experimenting with new ideas. Many of the new programmes have proved highly successful, though some, of course, do not please all viewers. But Independent Television is overcoming such problems and is emerging strengthened for the tasks that lie ahead.

Rapid progress is being made in preparation for the duplication of the present 405-line VHF service in UHF on the 625-line standard with the addition of colour by the end of 1969. This great engineering operation involves the construction of many new transmitting stations. Extensive technical research and development is being undertaken by the Authority and the programme companies to ensure that the ITV colour service will operate efficiently to the highest possible standards. Full details about the introduction of colour are given in the chapter on UHF and Colour later in this book.

The Rt Hon. Lord Aylestone, C.B.E., Chairman of the Independent Television Authority since September 1967 and Sir Robert Fraser, O.B.E., Director-General since 1954.

THE ITV SYSTEM IN 1969

PARLIAMENT CREATED THE INDEPENDENT TELEVISION AUTHORITY in August 1954 for ten years, and then extended its life for another twelve years to 1976. Its function, as defined by the 1964 Television Act, is to provide public television services of information, education and entertainment. The Authority accordingly:

Builds, owns and operates transmitting stations (32 stations cover about 98 per cent of the population; additional relay stations are being built to improve or extend coverage. Colour will be introduced on the ITV service from about the end of 1969).

Selects and appoints programme companies (fifteen companies operate in the ITA's fourteen areas, obtaining their revenue from the sale of advertising time and paying a rental to the ITA and a levy, based on net advertisement revenue, to the Exchequer).

Controls the programmes (ensuring that they are in accordance with the Television Act, including the accuracy of news, impartiality in matters of controversy, balance in subject matter, and the maintenance of good taste).

Controls the advertising (ensuring that in frequency, amount and nature advertisements accord with the Television Act and the rules and principles laid down by the Authority).

The Authority comprises a Chairman, a Deputy-Chairman and eleven Members. They are distinguished persons from different walks of life and are appointed by the Postmaster-General. Three of the Members have as their special care the interests of Scotland, Wales and Northern Ireland. The present Chairman is the Rt Hon. Lord Aylestone, C.B.E., appointed on 1st September 1967.

The Authority has a staff of about 790, of whom 360 are administrative and technical staff at headquarters, 400 engineers and others at the transmitters, and twenty-five regional staff (the Authority has regional offices in Belfast, Birmingham, Cardiff, Carlisle, Glasgow, Leeds, Manchester, Newcastle upon Tyne, Norwich, Plymouth, St Helier, and Southampton).

The Authority is aided by advisory committees on which serve many distinguished and representative people. In addition to a General Advisory Council and Scottish, Northern Ireland and Welsh Committees, the following deal with specific subjects: Advertising Advisory Committee (plus Medical Advisory Panel); Central Appeals Advisory Committee (plus Scottish Appeals Advisory Committee); Central Religious Advisory Committee (plus Panel of Religious Advisers and Scottish Religious Advisory Panel); and Educational Advisory Council (plus Schools Committee and Adult Education Committee).

The programmes are produced by the fifteen programme companies in fourteen separate areas. National news bulletins for all areas are provided by Independent Television News, a non-profit-making company in which all the programme companies are shareholders.

The programme companies under contract with the Authority for the six-year period from the end of July 1968 are:

Anglia Television (*East of England*); ATV Network (*Midlands*); Border Television (*The Borders and Isle of Man*); Channel Television (*Channel Islands*); Grampian Television (*North-East Scotland*); Granada Television (*Lancashire*); Harlech Television (*Wales and West of England*); London Weekend Television (*London weekends from 7 p.m. Friday*); Scottish Television (*Central Scotland*); Southern Independent Television (*South of England*); Thames Television (*London weekdays to 7 p.m. Friday*); Tyne Tees Television (*North-East England*); Ulster Television (*Northern Ireland*); Westward Television (*South-West England*); and Yorkshire Television (*Yorkshire*).

The programme companies must consult the Authority in advance about their programme schedules. Within the approved schedules, the Authority may subsequently call for detailed information about particular programmes, or a company may itself seek the views of the Authority about a particular programme.

The main formal channels of communication between the Authority and the programme companies are a Standing Consultative Committee, presided over by the Authority's Director-General; and a Programme Policy Committee, presided over by the Chairman of the Authority. Senior executives of each company and senior staff of the Authority attend the meetings of these committees. There are also various informal channels for consultation and the exchange of information.

In any one service area, viewers of Independent Television can see about 72 hours of programmes each week. About one third of the programmes are of a serious or informative nature. The fifteen programme companies of Independent Television each week provide for transmission a total of about 135 hours of different programmes produced in their own studios, accounting for about 50–55 hours of the programmes seen in any one service area. The remaining programmes comprise British film material made for television or the cinema, much of which is produced by subsidiaries of the programme companies or in association with them; and foreign recorded programmes.

ITA
TELEVISION GALLERY

118 countries have television services. Over 197 million sets are in use today. But it is hard for the interested layman to find out more about the subject. Most books are highly specialized, the coverage elsewhere is not great. Now, for the first time, the main facts are gathered together for the public to see.

The Authority has planned and built the Television Gallery as an information centre covering the whole story of television, past and present. The exhibition sets out visually the history of the invention of television, shows the state of television throughout the world, and describes the workings of television as it is today.

The story is told for the layman and technical matters are presented in terms that all can understand.

For the technically minded, and for those who wish to study any point in greater detail, the Library and Reading Room provide a quiet place for study.

The Television Gallery was opened by Admiral of the Fleet The Earl Mountbatten of Burma on 25th September 1968.

The Television Gallery is available for the public by appointment during office hours. Visitors who write or telephone for an appointment will be welcome. (ITA Television Gallery, 70 Brompton Road, London SW3 *01-584 7011*)

THE AUTHORITY'S CONTRACT POLICY

THE AUTHORITY HAS THREE MAIN FUNCTIONS. It has a general responsibility for the institutional shape of the system: how many programme companies there should be, the areas they should serve, what their general nature should be, and similar matters. It is responsible (separately from the influence which can be brought to bear by the right selection and arrangement of programme companies) for the character of the programme service of Independent Television, through the exercise of the statutory duties placed upon it in this respect. It is also a broadcaster, in the technical sense of operating a national network of transmitting stations, owned and planned by it.

The application of the Authority's policy in relation to programmes, advertising and the transmitter network is fully described in the various sections of this book. The following pages set out the decisions which have determined the institutional shape of the Independent Television system.

Contract Policy 1955–1964

Initially the Authority had at its disposal only sufficient frequencies to cover the whole country with a single network of stations, and therefore decided to inject the greatest possible measure of competition by the division of the three central areas – London, Midlands and the North – between four programme companies each providing programmes for part of the week. Outside these areas, the Authority appointed independent companies serving each major area during the whole week.

The structure created by the Authority was thus in many ways an entirely new combination of private initiative with public control. In contrast to a centralized organization with regional branches, the Authority established Independent Television as a federal system on a decentralized, regional basis.

Stringent conditions were applied by the Authority in the appointment of programme companies to ensure that programmes comply with the requirements of the Act and that the companies are capable of producing a balanced output of programmes of high quality; that control of the companies remains within the United Kingdom and does not change without the Authority's prior approval; that the companies have no connections with persons or companies engaged in advertising; that they are and remain completely independent of each other both as to finance and as to control; and that due regard is had to the particular character of the areas which the regional companies serve.

Contract Policy 1964–1968

All the Authority's original contracts with its programme companies expired in July 1964. The Authority had to take note of two possible developments stemming from Government policy. The first was the development of the 625-line definition standard; the second was the possibility of a second ITV service. Rather than submit Independent Television to possibly two upheavals in a few years, the Authority therefore decided that the existing pattern of days and areas would continue for a period beginning in July 1964, with the sole exception of West and North Wales, which would be joined to the South Wales and West of England area.

The then Postmaster-General in the House of Commons on 27th June 1963 had said that, if all went well and there were suitable companies willing to offer their services to the ITA, the Government would certainly hope during the autumn of 1965 to authorize the physical build-up of the second programme, starting in the areas of big population. The Authority accordingly took the view that the duration of the contracts should be three years, related to the expected date of the launching of a second service.

Twenty-two groups, including all the existing contractors, applied for one or more of the Authority's new programme contracts. All the applicants were interviewed by the Authority in full session during December 1963 and January 1964. Among the new applicants were some whose approach to television the Authority found fresh and attractive. The Authority did not find it easy to compare fairly the achievements of the established companies with the promise of the new ones. In the event, the Authority was not finally persuaded that the appointment of any new group at that time would lead to an improvement in Independent Television. Accordingly the Authority decided to appoint the existing companies, in a number of cases after receiving assurances that changes in organization or the composition of boards of directors would be made to ensure stronger local participation. The Authority, however, made it known that it remained anxious that opportunities to enter Independent Television should be given, whenever possible, to new groups.

Early in 1966, the Authority decided to extend existing contracts until July 1968, because of the uncertainty about the future of television in this country: whether the Authority was to have a second service, and how and when the existing 405-line services would be converted to 625 lines.

Contract Policy from 1968

The Authority was anxious that companies appointed for the period beginning in July 1968 should have as long as possible to prepare for the start of operations. It therefore began consideration of the new contract arrangements on the assumption that ITV would not be granted a second service before 1968.

The pattern of the central areas had been designed, first, to spread the responsibility over four companies instead of concentrating it in the hands of one or two; and, secondly, to spread those four companies over these areas instead of concentrating a smaller number in London. This was to give as much diversity as a single programme service would at the time allow.

But the arrangement had its imperfections. The splitting of the week into so many days for one company and so many for another complicated the problem of balanced and continuous programme planning. It also tended to limit the identification of a programme company with an area of its own. The income earned from advertising in the central areas had reached the point at which, in the Authority's view, it could support five companies. The Authority had always favoured a seven-day basis of operations, which, indeed, it adopted as the pattern directly it went outside the central areas. The Authority therefore decided that it could both simplify and improve the central pattern by appointing three seven-day companies to serve the Midlands, Lancashire and Yorkshire. This involved the division of the existing Northern area along the line of the Pennines.

London had to stay divided. A single seven-day company there would enjoy so much larger an income than the others that it would dominate Independent Television. However, one change was necessary in London. This was to make the two contracts there of more equal value than they would be under a simple 5-day: 2-day split. Friday evening from 7 p.m. was added to the Saturday and Sunday concession.

The Authority fully reviewed the geographical pattern outside the central areas and decided not to change it. This remains a seven-day arrangement everywhere.

The Television Act 1964 put the maximum contract period at six years and the Authority felt that this was the appropriate period for the new contracts in order to ensure stability and provide secure employment.

In mid-February 1967 the Government announced that the Authority's existing 405-line service was to be duplicated on 625 lines in UHF and that colour could be introduced into the 625-line service. This enabled the Authority to determine the contract rentals. Advertisements appeared in the press on 28th February, inviting applications for the fifteen programme contracts. Thirty-six different applications from sixteen new groups and the fourteen then existing programme companies were received by the closing date of 15th April 1967.

The Authority decided that it would interview all applicants, even where the existing programme company was the only applicant. The Authority wished to be sure in all cases that the applicant group was suitable for appointment for a further six years. The Authority also felt that an interview, even when there was no competing applicant, provided an opportunity for it to appraise the performance and future intentions of programme companies, as well as to discuss such important matters as the age of directors of programme companies and the future of programme journals. The written applications of the thirty applicant groups provided the basic evidence about their intentions and abilities, while the interview procedure enabled the Authority to seek amplification of the details in the application, to assess the ability of applicant groups to match with deeds their promises and aspirations, and to compare the potentialities of competing applicants for contracts.

The Authority, having carefully studied the applications and discussed them generally at a full meeting, devoted six full days in May to interviewing the contract applicants. The relative merits of the applications, coupled with the impressions formed by members at the interviews, were discussed at two subsequent full meetings of the Authority, at the second of which final decisions were taken. In all there were thus nine meetings of the Authority for the consideration of the applications. Since six of the fifteen contracts were not competed for but had the existing companies as the sole applicants, the nine meetings were devoted predominantly to considering the appointments which should be made for the nine contracts for which there was competition.

In the difficult task of choosing among competing applicants, the Authority bore in mind the following considerations:

(i) It had invited applicants, by public advertisement, for all its contract areas. This meant that the Authority was obliged to consider all applications on their merits. The existing programme companies undoubtedly had the advantage of being able to point to their performance, but the Authority would not regard a record of satisfactory performance as sufficient in itself if a new applicant could convince the Authority that it was able to do significantly better.

(ii) Change for the sake of change would be totally wrong, but the Authority had to ask itself whether entry to Independent Television should remain forever closed to new applicants, however good they were. If so, it would mean that the companies already appointed were there for all time, that the process of inviting and assessing applications was a formality, and that the Act's provision that programme contracts should not, unless successively renewed, last for more than six years would in effect be circumvented.

(iii) The paramount consideration must be the quality of the programme service which Independent Television would offer in the new contract period.

The Authority decided to offer new contracts to the existing companies in the six areas where they were the sole applicants, namely, Anglia Television, Grampian Television, Border Television, Channel Television, Tyne Tees Television and Ulster Television. The Authority decided also to offer new contracts to the existing contractors, Southern Television and Westward Television, in two other cases, in each of which there was a new competing group. The remaining contested contracts were in London, the Midlands, Lancashire, Yorkshire, Central Scotland, and Wales and the West of England.

London Contracts (*i*) *Monday to Friday evening, and* (*ii*) *Friday evening, Saturday and Sunday.* The Authority was most impressed, of the applicants for the weekend, by the London Television Consortium (now London Weekend Television Limited), and decided to offer that particular contract to the group. ABC Television were applicants for the weekend, but not for the weekday contract. The Authority, with its principle of programme quality in mind, felt that great benefit would accrue to the system if the abilities of ABC Television and Rediffusion Television were to be combined to provide the weekday service for London. The Authority decided that such a new group would be stronger than any of the other London applicants and later offered the weekday contract to Thames Television Limited, which was a combination of the two companies.

Midlands Contract. With ABC Television offered a place as part of one of the London programme companies, ATV was the remaining applicant for the Midlands. Although the Authority decided to offer the contract to ATV Network, it placed important conditions on the offer, designed to strengthen the Midland identity and connections of ATV. These were that a full-scale television centre should be created in the Midlands; that an executive director, who would rank immediately below ATV's joint managing directors, should be resident in the Midlands; that suitable arrangements should be made for the control of programme production by somebody resident in the Midlands; and that two further board appointments should be made of people living in and associated with the life of the Midlands.

Lancashire Contract. Apart from ABC Television, the applicants for this contract were Granada Television and a new group, Palatine Television. The Authority preferred Granada Television's application. In offering the contract to that company, the Authority stipulated that a member of its board with full-time executive functions must reside permanently in the Lancashire contract area and that two further directors be appointed from the contract area.

Yorkshire Contract. There were interesting and impressive features in most of the ten applicant groups for the Yorkshire contract. After the interviews with all ten groups, two seemed to the Authority to be outstanding. One was a group known as Telefusion Yorkshire (now called Yorkshire Television) and the other was Yorkshire Independent Television. Both groups, although owing their creation in part to initiatives from outside Yorkshire, were strongly representative of the county. The Authority was faced with the dilemma that, in preferring the Telefusion group, it was depriving the important Yorkshire elements in the other group of the opportunity of taking part in the provision of television programmes for the new area. The Authority therefore decided that the offer of contract would be made conditional upon a substantial part of the capital of the Telefusion group being offered to the leading Yorkshire elements in the other group.

Central Scotland Contract. Here there were two applicant groups, one being the existing programme company, Scottish Television. The competing group made a strong and carefully prepared application, but the Authority chose Scottish Television. It made it a condition of contract that the Thomson Organisation's interest, in both voting and non-voting shares, should be reduced from 55 per cent to a maximum of 25 per cent. The Authority asked that the voting shares should be transferred to people and interests unconnected with the Thomson Organisation, and that not fewer than three new directors, similarly unconnected, should be appointed to Scottish Television's board. The non-voting shares were to be dispersed as widely as possible to people and interests unconnected with the Thomson Organisation, with preference to Scottish persons and companies. In requiring these changes, the Authority was moved by the desirability of securing a wider spread of the ownership of this company, which covered the important and nationally self-conscious area of central Scotland. The Authority regards as valuable the ownership of shares in programme companies by newspapers, but is opposed to the control or ownership of any programme company by any single newspaper or press interest.

Wales and West of England Contract. The Authority here preferred a new applicant group, formed under the chairmanship of Lord Harlech and later to be called Harlech Television Limited, to the previously operating company, TWW Limited, which had first begun operations as a programme contractor in 1958.

The Authority's decision caused surprise and perplexity, and not only among those connected with TWW. The Authority's position can be simply stated in the following way:

(i) Programme contracts have a finite term. The Authority can never be in the position where, once an appointment has been made, the company concerned has a more or less automatic right to reappointment provided it has conducted itself in accordance with the provisions of the Television Act and its programme contract;

(ii) A decision not to reappoint an existing company is not a censure of that company. By applying for a programme contract all groups, whether newly formed or already operating as programme companies, are submitting their claims to the Authority for examination, and the Authority's duty is to choose the group whose appointment will be in the best interests of Independent Television.

Discussions between TWW and Harlech Television about the sale of the studios and the transfer of staff led both parties to consider that there would be advantage in TWW assigning to Harlech Television the last months of the programme contract for Wales and West of England expiring in July 1968. Suitable terms for the assignment were agreed and, with the approval of the Authority, it took effect from 3rd March 1968.

General Conditions of Contract

For all programme contracts the Authority imposed certain new provisos. It decided that it would be in the interests of the service as a whole if 70 was accepted as the normal age of retirement for directors and that only in exceptional circumstances, requiring the Authority's approval, should directors continue in office over the age of 70. In no case should they continue over the age of 75.

The Authority decided that there should be a single national programme journal for Independent Television with regional editions. Independent Television Publications Limited, wholly owned by the programme companies, was subsequently set up for this purpose. The first editions of the new *TV Times* appeared in September 1968. The Director-General of the Authority attends all meetings of the board.

The programme companies have in the past contributed well over £1¼ million in assistance to the arts and sciences. After discussions with the Authority, the companies have now agreed to make available substantial sums of money each year for these purposes.

ITV's REGIONAL PATTERN

THE REGIONAL PATTERN OF INDEPENDENT TELEVISION springs from an act of policy: the decision that the shape of the system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. During a period when more and more institutions have tended to be concentrated in London, the development of Independent Television on the basis of a number of separate programme companies each serving a particular part of the country has brought a new emphasis to local life and customs and provided creative centres in the provinces stemming from local initiative.

Fifteen programme companies have been appointed by the Authority to provide the programmes in fourteen areas for the six-year contract period from the end of July 1968. The ITA's headquarters is in London while twelve regional offices maintain close contact with the local programme companies. In Scotland, Wales and Northern Ireland regional committees meet regularly under the chairmanship of members of the Authority who have as their special care the interests of these regions. The organization of Independent Television on this regional basis is summarized below.

East of England: This was the first predominantly rural area in which the Independent Television Authority appointed a programme contractor. The topography of the area necessitated the first 1,000-ft mast, erected at Mendlesham, to serve a population of 2½ million. Programme operation commenced in 1959. During 1965 new stations were opened at Sandy Heath (Bedford) and at Belmont (East Lincolnshire), extending the area's population coverage to over 5¾ million. Programmes are provided by Anglia Television. *ITA Regional Officer: J. N. R. Hallett, M.B.E., Century Insurance Building, 24 Castle Meadow, Norwich.* (*0603 23533*)

London: The ITA's transmitter at Croydon was opened on 22nd September 1955. It serves a population of 13½ million in and around London. Programmes are provided by Thames Television (weekdays to 7 p.m. Friday) and by London Weekend Television (weekends from 7 p.m. Friday). *ITA Headquarters, 70 Brompton Road, London, SW3.* (*01-584 7011*)

Midlands: The ITA's transmitter at Lichfield was opened on 17th February 1956. An additional station was opened at Membury in April 1965, and a low-power relay station at Ridge Hill in July 1968. The coverage of the Midlands area is over 10½ million people. Programmes are provided by ATV Network. *ITA Regional Officer: F. W. G. Bath, Vehicle and General House, Hurst Street, Birmingham 5.* (*021-692 1060*)

North-East England and The Borders: The North East of England, with programmes provided by Tyne Tees Television, is geographically, technically and socially well defined, consisting basically of the main part of the counties of Northumberland, Durham and the North Riding of Yorkshire. A population of 2·7 million is served from the ITA's transmitter at Burnhope, opened in 1959. Border Television serves two nationalities as its area straddles the Anglo-Scottish border, its programmes being broadcast by one transmitter at Caldbeck and another at Selkirk in Scotland (opened 1961) to a population of over half a million. A new low-power relay station opened at Whitehaven in autumn 1967. Border Television also provides programmes for an ITA station opened at Richmond Hill in the Isle of Man during March 1965. *ITA Regional Officer: R. J. F. Lorimer, Gunner House, Neville Street, Newcastle upon Tyne* (*0632 610148 & 23710*). *Borders Office: 4 The Crescent, Carlisle.* (*0228 25004*)

North-West England: The Lancashire area is served by the ITA's transmitting station at Winter Hill, near Bolton. The station was first opened in 1956 and a higher mast was provided in 1966. It serves a population of over eight million in Lancashire and Cheshire as well as parts of Shropshire, Derbyshire, Staffordshire and North Wales. Programmes are provided by Granada Television. *ITA Regional Officer: J. E. Harrison, Astley House, 23 Quay Street, Manchester 3.* (*061-834 2707*)

Northern Ireland: THE ITA NORTHERN IRELAND COMMITTEE: D. J. T. Gilliland (*Chairman*); C. H. Adams; The Rev. Canon E. S. Barber; H. J. Curlis; John Fulton; The Rev. Canon John Mackle; Mrs Patricia McNeill; Mrs P. H. Rogers; Mrs Sheila Sinclair.

The Province of Northern Ireland is served by two transmitters. The major one, near the principal centre of population in the Belfast area, opened in 1959. The second, at Strabane in the west of the Province, opened early in 1963. The population served is 1·4 million. Programmes are provided by Ulster Television. A small relay station is planned for Ballycastle. Mr D. J. T. Gilliland is the member of the Independent Television Authority who makes the interests of Northern Ireland his special care. *ITA Regional Officer: Dr H. R. Cathcart, 5 Donegall Square South, Belfast.* (*0232 31442*)

Scotland: THE ITA SCOTTISH COMMITTEE: W. Macfarlane Gray, O.B.E., O.StJ., J.P. (*Chairman*); E. W. Craig, O.B.E.; Mrs W. Forbes of Callendar; Mrs D. Gardner; R. D. Hunter, M.B.E., J.P.; The Rev. Dr Thomas Murchison; G. E. Richardson; D. K. Thomson.

Scotland is served by seven of the ITA's transmitters. A population of 4 million in Central Scotland is reached by the Black Hill station opened in 1957. Three new low-power relay stations have been built to bring a new or improved service at Rothesay, Rosneath and Lethanhill. Programmes for Central Scotland are provided by Scottish Television. In North-East Scotland a population of 1·8 million is served by the transmitters opened at Durris and Mounteagle in 1961, and at Rumster Forest (Caithness/Orkney) and Angus (Dundee/Perth) in 1965. A small relay station is planned for Aviemore. Programmes for North-East Scotland are provided by Grampian Television. Mr W. Macfarlane Gray, O.B.E., O.StJ., J.P., is the member of the Independent Television Authority who makes the interests of Scotland his special care. *ITA Regional Officer: John Lindsay, Fleming House, Renfrew Street, Glasgow C.3.* (*041-332 8241*)

South of England: Southern Independent Television provides programmes for Central Southern and South-East England. The ITA's transmitters at Chillerton Down on the Isle of Wight (opened in 1958) and at Dover (opened in 1960) serve a population of 4·3 million. A small relay station is planned for Newhaven. *ITA Regional Officer: Cmdr G. W. Alcock, O.B.E., R.N.(Retd.), 30 Portland Street, Southampton.* (*0703 29115*)

South-West England and Channel Islands: The South-West England area includes Cornwall, Devon and parts of Somerset and Dorset. A population of 1·7 million is served by the ITA's stations at Caradon Hill and Stockland Hill (since 1961) and a relay station at Huntshaw Cross (since April 1968). Programmes are provided by Westward Television. The Channel Islands area is served by the ITA's transmitter at St Helier, opened in 1962. The programme company is Channel Television. *ITA Regional Officer: W. A. C. Collingwood, O.B.E., Royal London House, Armada Way, Plymouth.* (*0752 63031*). *Channel Islands Office: 114 Rouge Bouillon, St Helier, Jersey C.I.* (*0534 23583*)

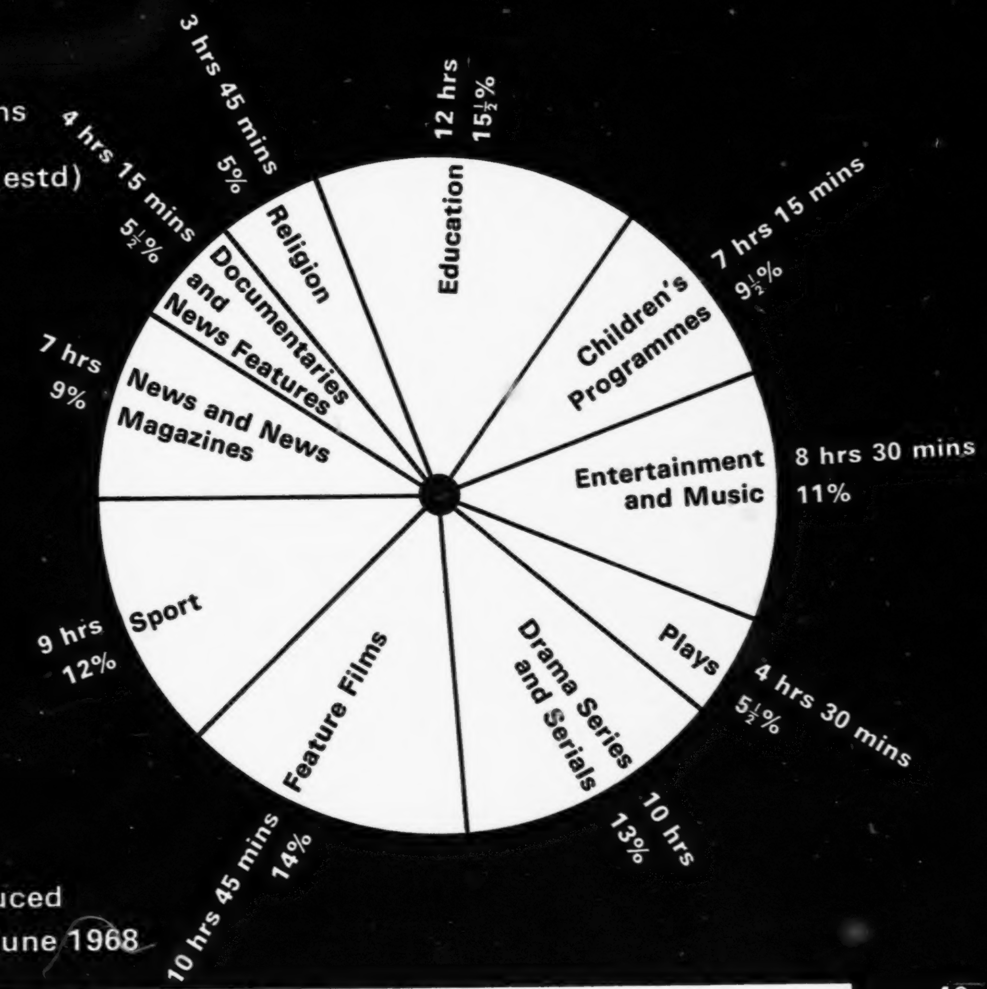
Wales and West of England: THE ITA WELSH COMMITTEE: Sir Ben Bowen Thomas (*Chairman*); Gwilym Prys Davies; the Rev. Dr Ithel Jones; W. J. Jones; Gordon Parry; Trevor Vaughan; Philip J. Walters; Arthur Williams; Miss Menai Williams.

Two distinct ITV services are provided. The ITA's stations at St Hilary (Channel 10) and Bath transmit Harlech Television's programme service for South Wales and the West of England. Harlech Television's special service for Wales is transmitted from the ITA's stations at St Hilary (Channel 7), Presely and Moel-y-Parc, in addition to six relay stations (a further relay station will open during 1969). Sir Ben Bowen Thomas is the member of the Independent Television Authority who makes the interests of Wales his special care. *ITA Regional Officer: L. J. Evans, Arlbee House, Greyfriars Road, Cardiff.* (*0222 28759 & 30205*)

Yorkshire: Since the end of July 1968, Yorkshire has been established as a separate Independent Television area. A population of over 5¾ million is served by the ITA's stations at Emley Moor and Scarborough. Programmes are provided by Yorkshire Television. *ITA Regional Officer: R. Cordin, Pennine House, Russell Street, Leeds.* (*0532 36948*)

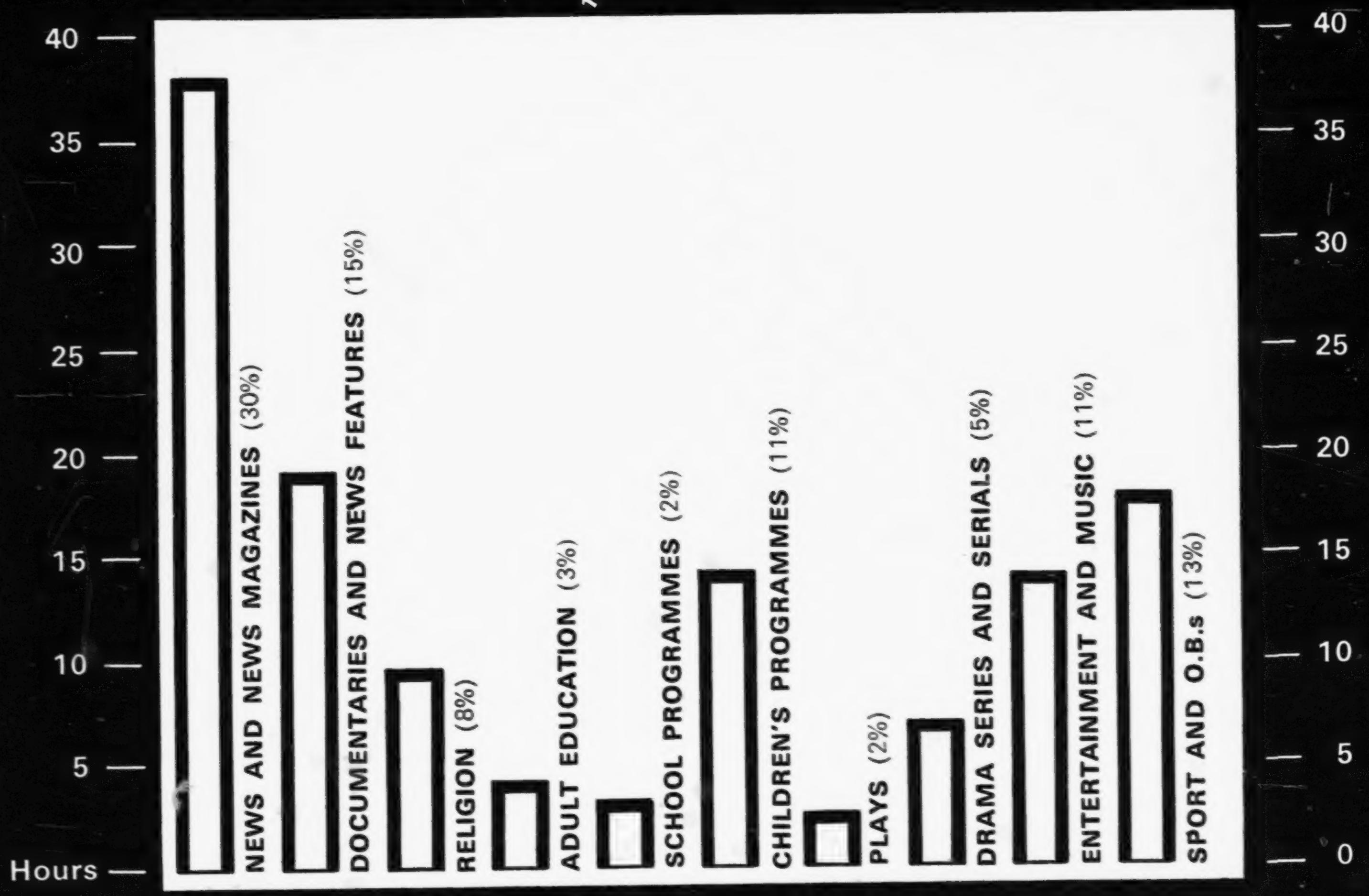
PROGRAMME OUTPUT

Weekly average transmissions
in London
October to December 1968 (estd)



PROGRAMME PRODUCTION

Weekly average total produced
in ITV studios January to June 1968



PROGRAMME POLICY AND CONTROL

THE 1964 TELEVISION ACT PLACES CERTAIN DUTIES AND RESPONSIBILITIES on the Authority in regard to the programmes it transmits. The Act declares:

> 'It shall be the duty of the Authority:
>
> (a) to provide the television broadcasting services as a public service for disseminating information, education and entertainment;
>
> (b) to ensure that the programmes broadcast by the Authority in each area maintain a high general standard in all respects, and in particular in respect of their content and quality, and a proper balance and wide range in their subject-matter, having regard to both the programmes as a whole and also to the days of the week on which, and the times of the day at which, the programmes are broadcast; and
>
> (c) to secure a wide showing for programmes of merit.' (Section 1(4))

The Act goes on to say, however, that the programmes broadcast shall be provided, not by the Authority, but by programme contractors who, under contracts with the Authority, have the right and the duty to provide programmes to be broadcast by the Authority. (Section 1(5))

The Authority is also required to satisfy itself . . .

> 'that nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling.' (Section 3(1)(a))

Additionally the Authority is required to draw up a code giving guidance:

> 'as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes.' (Section 4(1)(a))

The present code is given on page 20.

Programme schedules must be drawn up in consultation with the Authority, and are subject to the Authority's approval. It may give directions as to the exclusion of any item from a programme schedule. (Section 5(2) & (3))

Finally, the Authority must make provision in its contracts with programme companies to ensure that the company will provide in advance scripts and particulars of programmes, if so required. (Section 11(5)(a))

Programme Committees

The Authority presides over a committee known as the Programme Policy Committee on which all the companies are represented and which is regarded as the principal channel for making known to the companies the Authority's views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Policy Committee, which is the main instrument of the companies for working out the basic network schedules and arranging co-operation between them in programme matters: a representative of the Authority sits on this committee. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

The Network Policy Committee is assisted by a number of sub-committees concerned with different classes of programme and all are serviced by the Network Programme Secretariat. An additional permanent officer of the network serves as Director of Independent Television Sport.

Programme Planning

It is customary in broadcasting to work in thirteen-week units. Four times a year, each company submits its proposals for the next quarter. These are discussed, in the first instance, at meetings – one for each company – at the Authority's Headquarters, attended by the Managing Director and other senior members of the Company's staff, and by the Deputy Director-General (Programme Services), the Head of Programme Services, and the Senior Programme Officers. Similar meetings take place in the Regions, where the Authority's representative is the Regional Officer. The schedules, possibly amended, are then considered in detail by the Authority's Programme Schedule Committee, and finally approved by the Authority itself, which may, and sometimes does, make its approvals conditional upon certain changes being made, or require amended schedules to be submitted for further consideration.

The approval of schedules is required by the Act; the preliminary meetings are concerned largely with ensuring so far as possible that the proposed schedules conform to the Authority's known requirements as to the balance of serious programmes and purely entertainment programmes, the timing of particular series, and other similar points. But they also provide an opportunity for the Authority's staff to garner advance information about proposed new programmes, either home-produced or purchased, and about the times at which a company proposes to schedule them.

Family Viewing

There is no single time in the evening at which the broadcasters can be certain that there are not substantial numbers of young children in the audience. Children have their own programmes in the hour or so preceding the early news bulletin, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that the programmes shown in this early evening period should be not unsuitable for children. As the evening advances, more adult material is introduced; and so the burden of responsibility for deciding what programmes children should watch is progressively transferred to the shoulders of the parents.

Programme Clearance

There are no routine arrangements for the automatic submission to the Authority of scripts of dramatic or light entertainment programmes for approval or censorship in advance of production. The Authority relies on a less formal system of control. This system is concerned both with the content and the timing of programmes, and it rests more upon the practice of regular consultation between the staff of the Authority and the companies than upon routine advance scrutiny of scripts.

In the case of film series or feature films it is usual to rely, in the first instance, on the judgment of the companies as to the most suitable timing – early evening, eight o'clock, or post-nine. In some cases a company will consult the Authority as to timing. An imported series will occasionally include an episode which infringes the Authority's code on violence, in which case the companies normally either edit the episode or withdraw it from the series altogether. The Authority's staff may be consulted in such cases, and they are not infrequently invited to see sample episodes of new series before the decision is taken to include them in the schedules. These arrangements have proved effective in general in relation to the family viewing policy and the code on violence. Many series (for example, the comedy series) present no difficulties, and no problems of control arise.

A rather different system applies in the case of the programmes – plays or series – produced by the Independent Television companies themselves. The producing company sends a synopsis of each play or episode to the Authority in advance of production. If the staff of the Authority have any doubts or questions these are normally put to the company orally at an appropriate level. More often than not these doubts are resolved simply by the supply of further information. Where this is not so, there will usually be discussion with the company, which may lead to agreement to take no further action, or agreement that the company will itself take certain action; or else to a request for a full script or for a preview of the programme, or both. In the last resort the Authority may issue an instruction to withdraw the programme or an instruction to present it only after deletions have been made, but final directions of this kind are necessary only on rare occasions.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which a company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its own formal and official relationship with the managements of the programme companies is not prejudiced.

As a result of this continuing process of examination and enquiry there have inevitably been some occasions when the Authority has had to intervene in drama and documentary programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the totality of the output and they have never been on such a scale or of such severity as could be said to 'hamstring creative artists'. Wrong impressions are apt to be formed of this part of the Authority's work depending on people's own attitude towards the control of television standards. The Authority does not expect to satisfy everyone all of the time. It is sometimes criticized for being too liberal or even lax in its interpretation of its duties and occasionally also for being too restrictive. In a free society it could hardly be otherwise.

With the exception of the code on violence, the Authority has published no document describing the criteria it adopts in exercising control over the subject-matter of its programmes. In view of the machinery which exists for the communication of the Authority's own views to the companies and for regular discussion with them, the need for a comprehensive code of standards has not arisen, and there are indeed dangers in establishing rigid precepts unrelated to the particular context in which programmes are made and presented.

Programme Review

All transmissions are monitored, and each month the Authority considers a report from the staff on programmes, or incidents therein, which have aroused criticism. Companies are notified of any retrospective judgments reached by the Authority about the content and presentation of drama and other programmes. It has always been the aim of the Authority that the initial responsibility for observing the provisions of the Act and for observing the Authority's known policies should be taken by the companies themselves as part of their contractual obligations.

Programme Balance

The Act requires the Authority to ensure a proper balance and wide range in subject-matter, having regard both to the programmes as a whole and also to the days of the week and the times of the day when programmes are broadcast. Over the years it has been possible to increase the serious content of the programmes without diminishing their general appeal to viewers, and the essential elements which must be present in the programmes as a whole in addition to drama, light entertainment, sport and current events have come to be well understood. In broad terms these essential elements are (a) adequate daily bulletins of national news; (b) religious programmes; (c) political programmes; (d) social programmes; (e) documentary programmes; (f) cultural programmes (i.e. the arts, history, science); and (g) educational programmes for schools and for adult audiences.

In each of the fourteen Independent Television service areas about 70-75 hours of programmes are transmitted in an average week. Some of the programmes are produced by the local company; others are acquired from other programme companies or from outside sources. Because of the regional character of Independent Television there are considerable variations in the programmes to be seen in different parts of the country. Programme companies are appointed to serve particular areas and provide a range of programmes calculated to have a special appeal to viewers in their areas. During the year 1967-8 the total production of regional programmes amounted to 4,419 hours, a weekly average of 85 hours. Despite the regional variations the companies have been able, with occasional Authority guidance, to ensure that the weekly pattern of programmes and the balance between different programme categories has remained substantially the same in all Independent Television areas. The diagram on page 16 for the London area is broadly representative of the programme output in each service area. About one third of the programmes on Independent Television are of a serious or informative nature.

Programme Production

Each week the fifteen programme companies provide for the Authority's transmissions a total of about 135 hours of different programmes produced in their own studios. The diagram on page 16 analyses the companies' own production by categories. These programmes account for about 55 hours of transmission in each service area. The remaining programmes comprise British film material made for television or the cinema, much of which is produced by subsidiaries of the programme companies or in association with them; and foreign recorded programmes.

VIOLENCE IN PROGRAMMES

The Independent Television Code

THE CONTEXT OF VIOLENCE

1. Conflict, the clash of purposes and personalities, is a major element in drama, and not least in great drama. Physical violence is conflict at the point when blows are exchanged or weapons are used. Persecution, bullying, intimidation, humiliation and cruelty are forms of mental violence, and it is well to remember that the suffering thus caused may exceed that caused by physical violence, though not a hand has been raised to strike.

2. The first rule in the control of both forms of violence must always be to examine the dramatic context in which they occur, and the ends to which they are a means. For, if need be, physical force may be used to protect the law as well as break it, to defend the guiltless or helpless as well as oppress them, to impose a just settlement as well as an unjust one, and anger may take the form of a just moral indignation against the infliction of cruelty, as well as of a vicious outburst of temper or a mercilessly sustained vendetta.

3. Therefore, in dramatic programmes likely to be seen by children, the initial question to be asked is whether they are pervaded with a clear sense of right and wrong. All may turn on the answer. For children acquire their moral sentiments from the society around them, including its aspect in television, and particularly from those they admire both in real life and in literature and drama. They tend to model their own conduct on the conduct of those they admire, and shun the conduct of those they feel to be bad. It follows that the ends for which characters presented to them as admirable resort to physical force should always be socially defensible.

VIOLENCE FOR ITS OWN SAKE NOT PERMISSIBLE

4. The second rule, which follows from the first, is that violence, whether physical or mental, should never be allowed 'for its own sake' – that is to say, simply because it attracts or secures the attention of audiences, or certain types of audience. If the nature of it, or the sheer quantity of it, go beyond its dramatic function, it should be cut. Individual brutality or the aimless violence of mobs can be shown; but there comes a point at which they have exhausted their dramatic role – and at that point they should stop. Purely quantitative control is important.

INTENSITY OF VIOLENCE

5. The third rule concerns the quality or intensity of violence. This may be a question of distance or closeness in space and time. A long shot of an ambush or cavalry charge is one thing, a close-up of facial agony, though part of that whole, is another. Distance in time, the remoteness of the setting from our world, may also lessen the emotional impact of violence. The senses are less vividly impressed. It may also be lessened when the story is simply not regarded as real – the fairy story, the conventional adventure story or the recreated world of the routine Western, with its stock characters, or the puppet, marionette, and mime. But not too much importance should be attached to this form of 'distance'. Reality can shrink distance, and thrust through any convention. Horror in costume is still horror.

THE PROTECTION OF CHILDREN

6. Within this broad frame of reference, great care should always be taken in the presentation of the following:

(a) Scenes likely to frighten children.
(There are degrees of fear, from the mild and half-pleasurable fear of climbing a tree or a mountain to absolute unmixed terror, and children vary greatly in their susceptibility to fear. Horror deliberately presented as an entertainment should be prohibited.)

(b) Scenes likely to unnerve and unsettle children.
(Care must be taken to guard children against the impression that they are entering a world in which they can count on nothing as settled, reliable and kind, and in which they must make their way at the expense of others, resorting to physical or mental violence whenever it will pay them.)

(c) Scenes likely to cause pain to children.
(Pain witnessed, except by a brute, is pain felt. When witnessed, the pain of others stirs sympathy, and the desire arises to relieve suffering, and protect the weak or helpless against it. This is a stage of moral growth. But there are degrees of suffering altogether too painful for children to watch. The more helpless the victim, such as the aged, the infirm, or an animal, the greater the pain induced in a good-hearted child.)

(d) Scenes in which pleasure is taken in the infliction of pain or humiliation upon others.
(Children should know that bullies are a fact of life, but great care must be taken to see that they despise them and do not secretly admire them. When such scenes reach the level of deliberate torture, they should be either momentary or banned entirely.)

(e) Scenes in which the infliction or acceptance of pain or humiliation is associated with sexual pleasure.
(These should be eliminated.)

(f) Scenes which children might copy with injury to themselves or others.
(Children are imitative and curious. The technique of hanging, or experiments with fire, or tying and locking up, or submerging in water, can easily be tried by a child.)

(g) Scenes in which easily acquired and dangerous weapons are used.
(It is a simple fact that guns and swords are not easily come by, while knives, bottles, bars and bricks are. It is not good that children with a tendency to violence should see them in frequent use.)

(h) Scenes in which the less usual methods of inflicting injury are employed.
(This includes rabbit punches, suffocation, the sabotage of vehicles, and dangerous booby traps.)

7. In cases of doubt, cut. The risk is not one that can decently be taken.

The General Advisory Council

This Council, under the distinguished chairmanship of Lord Robertson of Oakridge, is composed of some twenty independent people drawn from many different walks of life. It gives the Authority frank advice on the general pattern and content of the programmes which is taken into account in planning discussions with the companies. The Council met four times in 1968. The members of the General Advisory Council* are:

The Lord Robertson of Oakridge, G.C.B., G.B.E., K.C.M.G., K.C.V.O., D.S.O., M.C. (*Chairman*)

Mrs E. Bacharach	*Housewife, Hampstead*
Dr S. Benaim	*Consultant Psychiatrist, Southgate*
Mrs J. L. Burrows, B.E.M.	*Housewife, Oxford. Wife of Chief Constable of Oxford City*
Sir Hugh Casson	*Architect. Professor of Interior Design, Royal College of Art*
Mr G. R. Chetwynd, C.B.E.	*Vice-Chairman, Land Commission*
Mrs G. Granger	*Journalist, Norwich*
Mr L. A. Guillemette, O.B.E.	*States' Supervisor, States of Guernsey*
Mr P. G. Hancock	*Company Director, Pembroke*
Mr A. Hunt	*Senior Lecturer in Complementary Studies, Regional College of Art, Bradford*
Mr E. Langford Lewis	*Deputy County Architect, Denbighshire*
Professor O. R. McGregor	*Professor of Social Institutions, University of London*
Mr John P. Mackintosh, M.P.	*Labour Member of Parliament for Berwick and East Lothian*
Mrs M. Maginess	*Housewife, Northern Ireland*
Miss M. Marsden, O.B.E.	*Retired. Women's Institute and WVS*
Mr Peter Mills, M.P.	*Conservative M.P. for Torrington*
Mr J. B. Mylchreest, T.D., J.P.	*Company Director. Honorary A.D.C. to the Governor of the Isle of Man*
The Viscount Norwich	*Writer and broadcaster. Represents the Liberal Party on the Council*
Mrs G. M. Pitt	*Housewife, Crawley. Part-time tutor in sociology*
Professor J. Ring	*Professor of Physics, Infrared Astronomy Group, Imperial College of Science and Technology*
Mrs I. W. Smith	*Housewife, Secretary, Buckinghamshire*
Mr A. C. Smyth, O.B.E., J.P.	*Retired. Chairman of Convention of Royal Burghs of Scotland*
Mr R. A. Wardale	*Journalist, Southern Newspapers Ltd*
Mrs G. L. Young	*Housewife, Glasgow*

**At end of 1968.*

THE ITV AUDIENCE

IN ORDER TO UNDERSTAND VIEWERS' REACTIONS TO PROGRAMMES the Authority undertakes systematic and continuous audience research. This is concerned not only with the size and composition of the audience and its variations in time and place, but also with audience appreciation of programmes, viewers' interests and needs, public opinion and basic research problems. In addition to these activities the Authority has been financing, at the rate of £50,000 annually for five years, the work of the Television Research Committee which was set up in July 1963 by the Home Secretary at the suggestion of the Authority in order to institute research into the effects of television in relation to other media of mass communication, with particular reference to young people.

Audience Size and Composition

Information on the size and composition of the audience is provided for ITV by independent research organizations. Until the end of July 1968 this research was undertaken by Television Audience Measurement Ltd. (TAM), and thereafter by Audits of Great Britain Ltd. (AGB), through JICTAR (Joint Industry Committee for Television Advertising Research) who have assumed responsibility for the service. The data for the regular reports supplied through the service are obtained from two sources: first, from automatic meters attached to television sets in representative samples of ITV homes in every area of the country, and secondly from diaries completed by viewers within these homes. The meters show whether or not the set is switched on and, if so, to which station it is tuned; the completed diaries give details of the age, sex and other characteristics of those viewing. From this information, and from the surveys of the number of homes receiving reliable transmissions from each area's ITA transmitter, both the total size and the composition of the audience for any programme can be calculated.

Over 16 million homes, containing 50 million people, have television sets able to receive Independent Television programmes. This coverage amounts to some 92 per cent of the total population. From January to July 1968, in homes which could receive both BBC and Independent Television, the set was switched on for an average of 4·4 hours a day; for 2·5 hours it was tuned to Independent Television and for 1·9 hours to BBC. Audiences for the most popular programmes exceed 20 million viewers.

Audiences for Different Types of Programmes

The size of the audience for different television programmes varies considerably. Apart from the general popularity or quality of a programme, the number of people viewing it is determined by many different factors, such as the day and time of transmission, the programmes preceding and following it, and the attractiveness of programmes available on the other channels. Also, because of the considerable variations in the programme schedules of the separate Independent Television areas, a number of programmes which are highly popular in the areas in which they are shown fail to appear among the programmes seen by the largest number of viewers over the country as a whole.

The table on the following page shows the twenty programmes, on Independent Television and the BBC television services, which were seen by the largest number of viewing homes during a typical week in October 1968.

NETWORK TOP TWENTY

Week ended 6th October 1968

Programme	Originator	Homes Viewing (millions)
Coronation Street (Wednesday)	GRANADA	7·70
Coronation Street (Monday)	GRANADA	7·05
The Cabinet of Caligari (film)	BBC	6·15
The Val Doonican Show	BBC	6·00
Marty	BBC	6·00
Operation Petticoat	BBC	6·00
Opportunity Knocks!	THAMES	5·70
Softly, Softly	BBC	5·65
World in Action	GRANADA	5·60
Top of the Pops	BBC	5·50
Oh! Brother	BBC	5·50
The Avengers	THAMES	5·35
The Forsyte Saga	BBC	5·35
Inside George Webley	YORKSHIRE	5·30
There's a Hole in your Dustbin, Delilah (play)	GRANADA	5·20
Sherlock Holmes	BBC	5·15
Sportsnight with Coleman	BBC	5·15
Dixon of Dock Green	BBC	5·15
News At Ten (Monday)	ITN	5·10
George and the Dragon	ATV	5·10

© JICTAR 1968

Regional Audiences for News and Current Affairs

The main ITV national news programme – ITN's thirty minute *News at Ten* which was introduced in July 1967 – is now firmly established and is regularly watched within about five million homes. It consistently appears in the list of twenty programmes with the largest audiences. In addition to *News at Ten* the national ITN News is broadcast on weekdays at 5.55 p.m., and within each region there is local news coverage provided by the programme company of the area.

The following Table shows the proportion and number of Independent Television homes viewing the national and local news and current affairs programmes in the various areas. These include, in addition to the programmes already mentioned, the regular current affairs programmes *This Week* and *World in Action.*

The audiences for the national programmes, the titles of which are in italics, may be compared with the audiences for the local programmes. It will be seen that there is a considerable variation between areas in the audiences for the national programmes, and that many local programmes attract high interest within their regions.

REGIONAL AUDIENCES FOR NEWS AND CURRENT AFFAIRS

Week ended 15th September 1968

Nationally networked programmes are shown in italics

	Programme	*Day*	*Time*	*ITV Homes Viewing %*	*No. of Homes 000's*
The Borders and Isle of Man	Border News	Weekdays	6.02 p.m.	45	73
	ITN News	Weekdays	5.50 p.m.	34	54
	ITN News	Sunday	10.00 p.m.	33	54
	World in Action	Monday	8.01 p.m.	33	53
	News at Ten	Weekdays	10.00 p.m.	31	49
	ITN News	Saturday	9.20 p.m.	31	49
	This Week	Thursday	9.30 p.m.	27	44
Central Scotland	Scotland Now	Weekdays	6.02 p.m.	28	316
	News at Ten	Weekdays	10.00 p.m.	25	274
	ITN News	Weekdays	5.50 p.m.	25	273
	World in Action	Monday	8.01 p.m.	25	270
	This Week	Thursday	9.30 p.m.	24	265
	ITN News	Saturday	10.10 p.m.	16	180
	ITN News	Sunday	10.00 p.m.	16	180
	Scotland Late	Weekdays	various	16	175
	Scotland Early	Weekdays	4.25 p.m.	7	76
East of England	*News at Ten*	Weekdays	10.00 p.m.	19	185
	World in Action	Monday	8.01 p.m.	19	185
	ITN News	Sunday	10.00 p.m.	18	180
	About Anglia	Weekdays	6.01 p.m.	17	170
	This Week	Thursday	9.30 p.m.	16	155
	ITN News	Weekdays	5.50 p.m.	15	150
	ITN News	Saturday	10.00 p.m.	10	100
	Anglia Newsroom	Weekdays	4.30 p.m.	3	30
	Anglia Reports	Saturday	11.13 p.m.	2	15
Lancashire	*World in Action*	Monday	8.01 p.m.	33	770
	News at Ten	Weekdays	10.00 p.m.	31	730
	This Week	Thursday	9.30 p.m.	27	630
	ITN News	Sunday	10.00 p.m.	26	600
	Granada News and Weather	Weekdays	6.01 p.m.	23	540
	ITN News	Weekdays	5.50 p.m.	21	490
	ITN News	Saturday	10.00 p.m.	16	370
London	*News at Ten*	Weekdays	10.00 p.m.	23	940
	World in Action	Monday	8.01 p.m.	23	940
	ITN News	Saturday	9.20 p.m.	21	860
	ITN News	Sunday	10.00 p.m.	20	820
	This Week	Thursday	9.30 p.m.	18	750
	Today	Weekdays	6.04 p.m.	17	700
	ITN News	Weekdays	5.50 p.m.	14	604
Midlands	*World in Action*	Monday	8.01 p.m.	29	740
	ITN News	Saturday	9.20 p.m.	28	700
	News at Ten	Weekdays	10.00 p.m.	26	670
	This Week	Thursday	9.30 p.m.	26	650
	Midland News	Weekdays	6.01 p.m.	22	546
	ATV Today	Weekdays	6.10 p.m.	21	544
	ITN News	Weekdays	5.50 p.m.	19	500
	ITN News	Sunday	10.00 p.m.	19	470

	Programme	*Day*	*Time*	*ITV Homes Viewing %*	*No. of Homes 000's*
North-East England	*World in Action*	Monday	8.01 p.m.	34	270
	News at Ten	Weekdays	10.00 p.m.	31	250
	This Week	Thursday	9.30 p.m.	26	210
	Today at Six	Weekdays	6.02 p.m.	24	195
	ITN News	Sunday	10.00 p.m.	23	185
	ITN News	Weekdays	5.50 p.m.	20	165
	ITN News	Saturday	10.00 p.m.	20	165
North-East Scotland	*This Week*	Thursday	9.30 p.m.	36	110
	Grampian News	Weekdays	6.01 p.m.	35	109
	News at Ten	Weekdays	10.00 p.m.	33	103
	World in Action	Monday	8.01 p.m.	31	97
	ITN News	Weekdays	5.50 p.m.	30	96
	ITN News	Sunday	10.00 p.m.	22	68
	ITN News	Saturday	10.00 p.m.	17	54
Northern Ireland	Ulster News	Weekdays	6.30 p.m.	45	126
	News at Ten	Weekdays	10.00 p.m.	37	104
	World in Action	Monday	8.00 p.m.	34	97
	ITN News	Weekdays	5.50 p.m.	34	95
	ITN News	Saturday	9.20 p.m.	32	91
	This Week	Thursday	9.30 p.m.	32	91
	ITN News	Sunday	10.00 p.m.	29	83
South of England	*World in Action*	Monday	8.01 p.m.	24	290
	Day by Day	Weekdays	6.01 p.m.	22	263
	News at Ten	Weekdays	10.00 p.m.	21	247
	ITN News	Weekdays	5.50 p.m.	20	236
	ITN News	Saturday	10.00 p.m.	19	225
	This Week	Thursday	9.30 p.m.	19	225
	ITN News	Sunday	10.00 p.m.	17	205
	Southern News	Saturday	5.09 p.m.	17	200
	Southern News Extra	Sat. and Weekdays	11.01 p.m.	6	73
South-West England	*World in Action*	Monday	8.01 p.m.	31	135
	ITN News	Sunday	10.00 p.m.	25	108
	This Week	Thursday	9.30 p.m.	24	104
	Westward Diary	Weekdays	6.01 p.m.	24	104
	ITN News	Saturday	9.20 p.m.	23	100
	News at Ten	Weekdays	10.00 p.m.	22	95
	ITN News	Weekdays	5.50 p.m.	20	85
Wales and West of England	*News at Ten*	Weekdays	10.00 p.m.	29	352
	This Week	Thursday	9.30 p.m.	26	315
	World in Action	Monday	8.01 p.m.	23	280
	Report	Weekdays	6.01 p.m.	22	265
	ITN News	Weekdays	5.50 p.m.	22	256
	ITN News	Sunday	10.00 p.m.	21	250
	ITN News	Saturday	10.00 p.m.	18	215
Yorkshire	*World in Action*	Monday	8.01 p.m.	28	510
	News at Ten	Weekdays	10.00 p.m.	28	500
	ITN News	Saturday	9.20 p.m.	25	450
	This Week	Thursday	9.30 p.m.	24	420
	Calendar	Weekdays	6.00 p.m.	20	370
	ITN News	Weekdays	5.50 p.m.	19	340
	ITN News	Sunday	10.00 p.m.	17	310

	Programme	Day	Time	ITV Homes Viewing %	No. of Homes 000's
National Network	*World in Action*	Monday	8.01 p.m.	29	4,628
	News at Ten	Weekdays	10.00 p.m.	28	4,522
	This Week	Thursday	9.30 p.m.	25	3,978
	ITN News	Weekdays	5.50 p.m.	21	3,334

© JICTAR 1968

Audience Research

Measurement of the size and composition of the audience for programmes, although an essential component of audience research, does not by itself provide sufficient information if the public reaction to programmes is to be adequately understood. The Authority has therefore continued to supplement audience measurement data with qualitative data on audience appreciation of programmes through the TAM TvQ service, and to undertake regular surveys of public opinion about the programme output. In addition to this regular research activity, several special projects have been undertaken designed to investigate particular problems in detail, and the systematic basic research programme has been continued.

The information obtained through these research efforts is not, however, sufficiently comprehensive and continuous to satisfy the Authority's needs. Experimental work has therefore been undertaken during the past year designed to prepare the way for setting up an audience reaction panel of viewers. A series of exploratory studies have been carried out in order to identify and measure all the ways in which viewers themselves evaluate the programmes which they watch, and preliminary work has also been undertaken on studying the best means of organizing, in conjunction with the programme companies, an ITV audience reaction service, based upon a statistically reliable sample of viewers, and with adequate representation in each ITA region.

In the area of educational programmes two projects have been commissioned, one concerned with schools programmes, the other with adult educational output. The former study was designed to test the feasibility of different methods of measuring the size of the school audience to the ITV schools programmes, and of the reactions of both pupils and teachers to these. The latter project aimed to provide, for the assistance of the ITV educational advisory bodies and for educational programme production, an estimate of the relative interest of different adult educational topics and groups of characteristics of the potential audience for programmes dealing with these topics. Since the results of this research are of general interest, it is intended to publish them and make them available to the public.

In connection with the ITA consultation on religious television in Canterbury, the Authority commissioned a survey of the religious attitudes, beliefs and values of the public. In this survey, public attitudes towards religious and other television programmes were also studied within the context of the current systems of belief and faith, and of the most pressing matters of public concern and anxiety. The basic objective of this survey was to provide a framework of understanding of public attitudes and religious needs for the Authority's religious advisers and for all those who are concerned with the production of religious programmes. It is intended to publish the results of this research.

The Authority's basic research programme is concerned with the determination and measurement of factors affecting the pattern of viewing of the viewing public. Viewers' satisfaction depends upon the selection of programmes chosen from the available output, and consequently is closely related to questions of quality and balance in scheduling. The Authority has therefore started a programme of research into these areas in order to understand in greater detail the connotations of 'balance' and 'quality' from the viewers' standpoint. At present, two aspects of this problem are under active review: firstly, a study of what viewers do, in fact, view in common – that is, the factors which affect typical patterns of viewing at different times – based upon systematic analysis of audience measurement data; and secondly a psychologically oriented study of what viewers say they would like to view in common – that is, their stated preferences in patterns of viewing.

NEWS AND NEWS MAGAZINES

NEWS AND NEWS MAGAZINE PROGRAMMES CONSTITUTE A MOST IMPORTANT PART of the production effort of Independent Television as a whole, representing about thirty per cent of the total. The amount available to viewers varies in the different Independent Television regions from about seven to fourteen per cent of total programme transmission time. On average, programme companies transmit about four-and-a-half hours of national and international news each week. In addition, regional news bulletins and news magazines normally amount to between two and four hours a week of programme time.

Television news is recognized as a primary source of information for the majority of the population. Nine out of ten people rate the news services provided by Independent Television as 'good' or 'very good', according to opinion surveys carried out on behalf of the Authority.

The preparation and presentation of national and international news throughout the Independent Television network are the responsibility of a special news company, Independent Television News Limited (ITN). Regional news programmes and news magazines are provided by the individual programme companies.

National and Foreign News

When Independent Television was in its formative stage, it was decided that the specialized responsibility of preparing and presenting national and international news could best be fulfilled by a single company with its own staff, premises, studios and equipment.

ITN was established in May 1955, by agreement between the ITA and the first four programme companies, as a non-profit-making company. The shares were then entirely owned by these four companies – Rediffusion, ATV, Granada and ABC. Scottish Television and TWW joined the board as additional shareholders. The Television Act 1964 provided that each programme company should be given the opportunity to obtain a financial interest; consequently all companies are now shareholders.

During weekdays ITN's main production effort is devoted to *News at Ten*, the half-hour bulletin of news and analysis and the first of its kind to be presented on British television. The programme is revolutionary in its flexibility; it can either simply present the news or present it and analyse it. Its length enables the news to be given as fully as is necessary. All audience research carried out for the Authority since the programme's introduction in July 1967 has confirmed the success of this new departure: *News at Ten* has earned a consistently high level of audience loyalty and appreciation. In 1968 it won awards from two separate organizations representing viewers' interests. The 5.50 p.m. (10 minutes) weekday news bulletins continue. The pattern varies on Saturdays when there are three bulletins (25 minutes in all) and on Sundays when there are two, totalling 25 minutes. All these programmes are shown throughout Independent Television.

From time to time ITN produces special programmes on major events such as orbital flights, international crises, Parliamentary and local elections, Party conferences, The Budget and the US Presidential Elections.

ITN, together with several of the programme

GRAMPIAN NEWS. Mr Edward Heath at Aberdeen Airport. *Grampian* companies, collaborates with the GPO and the BBC in bringing satellite transmissions to British viewers and in taking programmes to overseas viewers. ITN is joint owner with United Press International (UPI) of one of the leading newsfilm agencies (UPITN). Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 television stations throughout the world. ITN has permanent correspondents in Washington as well as a number of roving foreign correspondents.

ITN's editorial policy is to present an accurate and impartial account of the day's news in such a way as to stimulate and hold the viewers' interest. It seeks to exploit to the full the inherent advantages of television as a news medium, in particular its ability to show events as they happen and to present to the public the people who are making the news. The bulletins are presented by men of personality. From the beginning ITN's newscasters have not only read the news in the studio but also helped to edit and prepare it. They are themselves reporters and interviewers.

Regional News Services

One of Independent Television's most important contributions to the development of television in Britain has been the rapid and widespread growth of genuinely regional news services. Although arrangements and plans vary according to particular circumstances, the news departments of all the companies have many features in common. First, the emphasis is always upon news, provided by journalists working through the medium of television. Extensive use is made both of staff and freelance newsfilm cameramen to provide the up-to-the-minute filmed reports which feature prominently in the bulletins. Secondly, the news is local or regional in character; to this end, considerable numbers of local correspondents, generally local journalists themselves, are employed.

Local news is produced in studio centres in Birmingham, Manchester, Glasgow, Cardiff, Southampton, Newcastle upon Tyne, Norwich, Dover, Bristol, Belfast, Plymouth, Carlisle, Leeds, Aberdeen and St Helier. As a general rule the regional news is broadcast immediately after the national news at 6.00 p.m. On many occasions the regional news-rooms provide visual and sound reports for inclusion in the national news bulletins of ITN. No regular viewer of *News at Ten* will have failed to note how much its range and variety owes to contributions from regional companies of on-the-spot coverage of events in their areas which are of national interest.

A noteworthy feature of the local news services is the development of detailed and up-to-the-minute weather and road reports.

Regional Magazine Programmes

From the earliest days of Independent Television, several companies have produced news magazine programmes at least once a week. The first regular daily programme, in the early evening, was produced in 1959. The formula has had remarkable success over the entire country, and every region has its own magazine programme. The majority are transmitted in the early evening and vary in length from fifteen to thirty minutes. In some regions local news bulletins are included in the programmes.

Characteristic of the magazine programmes is the emphasis they place on local participation and topics of special interest to local viewers. The companies devote a great deal of productive effort to these programmes which have made a major contribution to the success of regional television.

In the practice of Independent Television regionalism has come to mean a number of different things, but primarily it means the interest of the people of a region in the affairs of their region and in what is going on in the part of the world in which they live. Before Independent Television there were no daily regional news magazines on television. These are now sometimes taken for granted, but they have great significance for the areas they serve. Some, like Border's *Lookaround*, *About Anglia*, and Southern's *Day by Day* are regularly amongst the most popular programmes seen in the area: but all of them are more than simply good local programmes: with their web of correspondents throughout each region, with their contacts with Members of Parliament, with local authorities, with the local press, they are often the centre of the very close relationships which have grown up between the communities and the television companies which, in a very real sense, the regions have come to regard as their own. This form of regionalism has now come to London in the regular news magazine programme *Today with Eamonn Andrews*.

In addition to the regular news magazines, a number of companies produce short informative programmes designed to assist the police in the investigation of crimes. These programmes, prepared in conjunction with the various police forces, have led directly to the solution of a number of crimes.

1 LOOKAROUND. Over 1,000 editions of this news magazine programme have been broadcast. *Border*

2 POLICE CALL. A number of programme companies present programmes to assist the local Police. *Tyne Tees*

3 INDEPENDENT TELEVISION NEWS. Sir Alec Rose returns home. *ITN*

1

2

INSPECTOR R. MOORE

3

1 **INDEPENDENT TELEVISION NEWS.** Reporting on a London demonstration. *ITN*

2 **CHANNEL NEWS.** Serving a sea-girt community, the company frequently goes to sea to get its news. *Channel*

3 **TODAY.** Eamonn Andrews interviews the public 'on air' in London's weekday news magazine. *Thames*

1

WILSON:
CONDEMN
THE
BOMBING
OF
CIVILIANS

2

3

NEWS AND NEWS MAGAZINES

NATIONAL NEWS

National news bulletins are provided for the network by Independent Television News. On Mondays to Fridays there are two bulletins, at 5.50 (10 minutes) and at 10.00 (30 minutes), a total of 40 minutes daily. The pattern varies on Saturdays when there are three bulletins totalling 25 minutes, and Sundays when there are two bulletins totalling 25 minutes. The position at the end of 1968 is given below:

LOCAL NEWS

Monday to Friday

Company	*Title*	*Weekly mins.*
ANGLIA	*Anglia Newsroom*	25
ANGLIA	Included in *About Anglia*	approx. 75
ATV	*Midlands News*	50
BORDER	*Border News*	25
BORDER	*Border News Summary*	15
CHANNEL	*Channel News*	50
CHANNEL	*French News*	approx. 35
GRAMPIAN	*Grampian News*	50
GRANADA	*Northern News*	45
HARLECH	Included in *Report*	approx. 40
HARLECH	*Report (Wales)*	45
SCOTTISH	*Scottish News*	25
SOUTHERN	*South East News*	approx. 30
SOUTHERN	*Southern News*	approx. 30
SOUTHERN	*Southern News Extra*	50
TYNE TEES	*North East News*	25
TYNE TEES	*Local Headlines*	15
ULSTER	*Ulster News Headlines*	25
ULSTER	*Ulster News*	25
WESTWARD	*Westward News Headlines*	10
WESTWARD	Included in *Westward Diary*	approx. 25
YORKSHIRE	Included in *Calendar*	approx. 50

Saturday and Sunday

CHANNEL	*Channel News Headlines*	5
SOUTHERN	*Southern News*	15

NEWS MAGAZINES

Monday to Friday

Company	*Title*	*Weekly mins.**
ANGLIA	*About Anglia*	80
ATV	*ATV Today*	130
BORDER	*Lookaround*	130
HARLECH	*Report*	110
SCOTTISH	*Scotland Now*	150
SCOTTISH	*Scotland Late*	65
SOUTHERN	*Day by Day*	150
THAMES	*Today with Eamonn Andrews*	150
TYNE TEES	*Today at Six*	120
WESTWARD	*Westward Diary*	100
YORKSHIRE	*Calendar*	80

Weekly

BORDER	*Border Diary*	5
CHANNEL	*Channel Gazette*	5
CHANNEL	*Channel Report*	20
GRAMPIAN	*Grampian Week*	30
SOUTHERN	*Scene South East*	35
WESTWARD	*Farm and Country News*	15

**Excluding local news bulletins*

DOCUMENTARIES AND NEWS FEATURES

SOME SIX HOURS OF DOCUMENTARIES, NEWS FEATURES AND MAGAZINE PROGRAMMES are offered to Independent Television viewers each week. Together with news, religion and education, they account for a third of all the programmes.

Documentaries

Independent Television presents full-length documentary feature programmes regularly on Tuesday evenings. They are extended studies of subjects of world or national importance and are designed to give a comprehensive account of a major area of politics or sociology. Programmes have covered such topics as the social role of women, the future of Britain's public schools, the Voluntary Overseas Service, Kenyan immigrants in Britain, terrorist activity in Portuguese Guinea, US election procedure, construction of the Trans-Pennine motorway, and student unrest. A new monthly series produced by Thames Television has dealt with sex education in Britain, the continuing Middle East crisis, and the psychology of the dangerous driver. Alan Whicker, in his first two documentaries for Yorkshire Television, visited the Royal Picardy Hotel, Le Touquet, and provided a portrait of the man who invented 'cats' eyes'. A series of three programmes, *Margins of the Mind* (Granada), examined water divining, faith healing and telepathy.

From October 1968 ATV introduced a regular monthly documentary feature series entitled *Man of the Month*. Each programme gives a profile of the life and background of people who have made the headlines in that month's news. In the latter part of 1968 Granada presented a three-part documentary series dealing with *Cities at War*; the chosen cities were Leningrad, Berlin and London during the Second World War.

Regional Documentaries

Few regional companies do not, in the course of a year, present a number of documentary programmes, either in regular series which look at single subjects in depth or in occasional major programmes. Some of these are shown on the national network, like Anglia's fascinating study of factory farming *Switch on the Chickens, Put the Cows on the Roundabout*, Westward's programme *Portrait of Hardy* to commemorate the fortieth anniversary of his death, or Southern's look at the Royal Marine Commandos in *First In – Last Out*.

Most of the programme companies from time to time also produce documentary programmes for transmission in their own areas. Some examples are listed on page 43. In addition, several of the programme companies produce general series which include documentary programmes covering a wide range of topics.

News Features

The main regular news feature programmes seen in all Independent Television areas are *This Week* (Thames) and *World in Action* (Granada). Both are thirty minutes long and appear weekly.

This Week seeks to interpret, by special film reports, current developments of political or sociological significance either at home or abroad. Material during 1968 included full-length interviews with the Prime Minister and the Leader of the Opposition; reports on the Warsaw Pact invasion of Czechoslovakia, France's constitutional crisis, the Vietnam war, South Africa, and coloured immigrants in Britain; and examinations of such sociological areas as illegitimacy, student unrest, and crime and violence.

World in Action considers in depth a major story of contemporary interest and significance. Editions in 1968 considered such subjects as the US Election campaign, unrest in Spain, the assassination of Dr Martin Luther King, industrial espionage, the cult of scientology, birth control for the unmarried, and

---

YORKSHIRE '68. A programme on Chippendale in the local series of documentaries. *Yorkshire* aspects of drug dependence.

Another series transmitted in most areas is *The Papers* (Granada), which, as well as occasionally reviewing the week's press, considers the industry, its owners and the men who work in it.

Many of the companies present series specifically designed to deal with current parliamentary issues and political topics of the day. Series of party political broadcasts continue in accordance with the agreement between the broadcasting authorities and the parliamentary parties. In addition extensive coverage is given on Independent Television to the Party Conferences. Local and parliamentary elections are reported fully by ITN and the programme companies.

General Discussion Programmes

August 1968 saw the introduction of *Frost on Friday* (London Weekend), a late night contemporary affairs programme in which David Frost interviews persons of eminence. It is shown throughout Independent Television.

Most of the programme companies produce regular discussion or interview series for transmission in their own areas. There is a wide range of subject matter, but the emphasis is generally on local participation or on topics of particular interest to local viewers. Such regular series as these do much to link the local programme companies closely with the interests of the communities they serve.

Magazine Programmes

Nearly all the programme companies produce one or more weekly series of practical or outdoor magazine programmes. A major group is that of the farming magazines which, while catering specifically for the interests and needs of the local farming community, often appeal to a wider public. There are a few general country series and a number of magazines for women.

Miscellaneous

A series seen throughout the network is *Survival* (Anglia) on wildlife preservation. In addition there are a number of local documentary series and individual programmes.

AS GOOD AS NEW. Caldbeck farmer Sydney Cole in a programme in the local documentary series on collectors and their collections. *Border*

1 **THE THREE HAPPIEST YEARS.** A documentary on the workings of a modern university. *ATV*

2 **W5.** Dublin actor Ray McAnally in the weekly magazine programme. *Ulster*

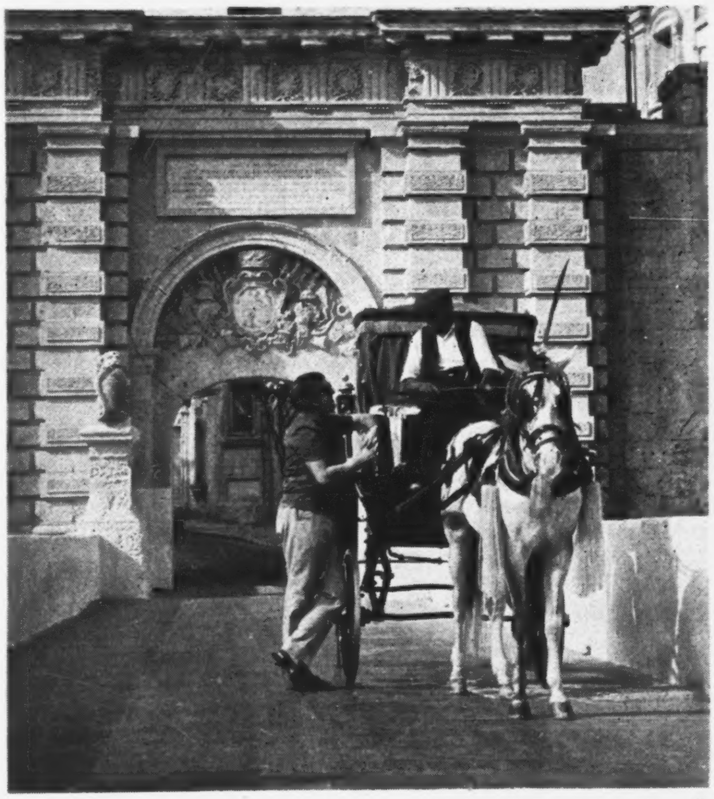
3 **IN SEARCH OF A HOLIDAY.** An aid to holiday planning. *Southern*

4 **THE ROAD TO BLAYDON.** A slum district is demolished and the families move to glass-palace skyscrapers. *Tyne Tees*

1

69
UNIVERSITY OF WAL
LITERARY SOC
ANOTHE
STUDEN
POETRY
READ
7-30

2



3

4

1 **THIS WEEK.** A heart transplant operation. *Thames*

2 **THE WEDNESDAY PEOPLE.** Host George Kidd interviewing Frankie Vaughan. *Grampian*

3 **MARGINS OF THE MIND.** Water divining was the subject of one programme in the series. *Granada*

1

2

3

1 **FROST ON FRIDAY.** David Frost with guest John Braine. *London Weekend*

2 **TITLES DON'T TALK ANY MORE.** The Marquess of Bath at Longleat. *Harlech*

3 **ARKLE AND THE DUCHESS.** A filmed biography of the world's most famous horse. *ATV*

1

London Weekend

2

3

1 **THE LIFE AND TIMES OF LORD MOUNTBATTEN.** A series of programmes on Lord Mountbatten, here talking with C. R. Rajogopalachari, a former President of India. *Thames*

1

1 A GROUP OF TERRORISTS ATTACKED. An award-winning programme in the 'World in Action' series. *Granada*

1

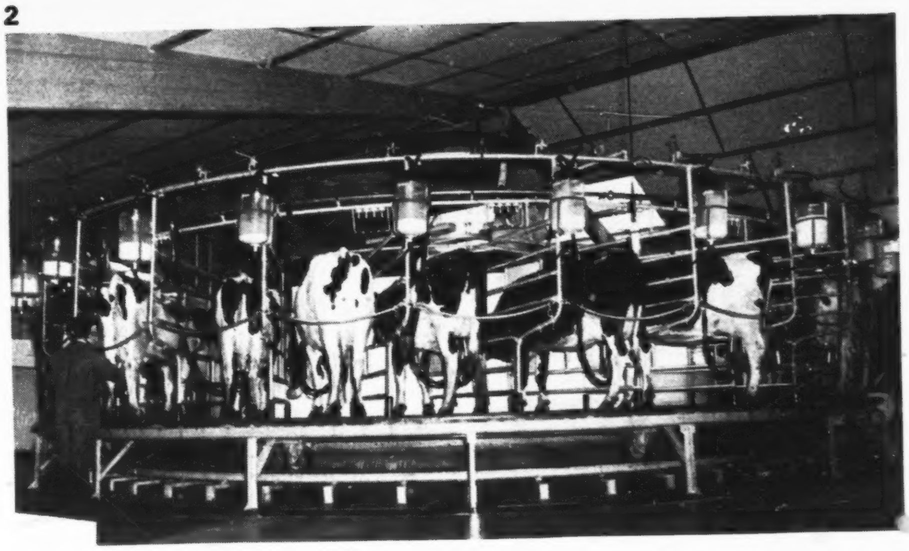
1 TIME OFF. Filming sailing on Lake Windermere. *Border*

2 SWITCH ON THE CHICKENS, PUT THE COWS ON THE ROUNDABOUT. Factory farming in Europe 1968. *Anglia*

3 OUT OF TOWN. Jack Hargreaves feeding donkeys in the New Forest. *Southern*

1

2



3

DOCUMENTARIES

Midweek documentary programmes are presented regularly by the major companies, with occasional contributions from regional companies. Examples during 1968 were:

Programme	Description	Company	Date	Area
All We Want Is Everything	*A look at England today*	GRANADA	2 July	*N.*
Arkle and the Duchess	*Arkle – the famous steeplechaser*	ATV	10 September	*N.*
Big Fish, Little Fish	*Mergers and takeovers in British industry*	ATV	16 April	*N.*
Cities at War	*Leningrad, Berlin, London in World War II*	GRANADA	5, 12, 19 November	*N.*
Fear Naught	*Royal Tank Regiment*	WESTWARD	23 January	*N.*
Firewatch	*A London fire brigade*	ATV	26 March	*N.*
First In – Last Out	*The Royal Marine Commandos*	SOUTHERN	25 June	*N.*
A Group of Terrorists Attacked	*Jungle guerrillas in West Africa*	GRANADA	2 April	*N.*
Happily Ever After	*Women in society*	REDIFFUSION	5 March	*N.*
Happy Birthday, Brothers	*Centenary of T.U.C.*	GRANADA	4 June	*N.*
Historia de la Frivolidad	*Winner of Golden Rose of Montreux*	SCOTTISH	13 August	*N.*
Horoscope	*An experiment in astrology*	GRANADA	9 April	*N.*
I Don't See Why	*Women in society*	REDIFFUSION	12 March	*N.*
It's Dark Down There	*Mine closure at Trimdon Grange*	ATV	20 February	*N.*
The Last Shangri-la	*Millionaire's haven in heart of Africa*	ATV	2 January	*N.*
The Lion and the Dragon	*The Chinese community in Britain*	ATV	30 April	*N.*
Manhunt	*The Cannock Chase murder*	REDIFFUSION	23 April	*N.*
Margins of the Mind	*Water divining; faith healing; telepathy*	GRANADA	7, 14, 21 May	*N.*
The Most Beautiful Hotel in the World	*Alan Whicker at Royal Picardy, Le Touquet*	YORKSHIRE	17 September	*N.*
Motorway	*Trans-Pennine motorway construction*	YORKSHIRE	3 September	*N.*
Portrait of Hardy	*40th anniversary of death*	WESTWARD	27 August	*N.*
A Remarkable Feeling of Confidence	*Royal Commission on public schools*	REDIFFUSION	23 July	*N.*
Report	*Israel and the Arabs; psychology of accidents; freedom in Russia*	THAMES	1, 29 October, 3 December	*N.*
Sarah	*Teenager explores society in sixties*	GRANADA	6 February	*N.*
The Sixth Paul	*Portrait of Pope Paul VI*	REDIFFUSION	9 July	*N.*
Somehow it Works	*American vote-catching techniques*	ATV	28 May	*N.*
Switch on the Chickens, Put the Cows on the Roundabout	*Factory farming in Europe 1968*	ANGLIA	16 July	*N.*
The Three Happiest Years	*The University of Warwick*	ATV	24 September	*N.*
Welcome to Britain	*Kenyan immigrants and British life*	ATV	18 June	*N.*
What Shall We Tell the Children	*Sex education in Britain*	THAMES	6 August	*N.*
Whicker and the Cats'-Eyes Man on the Road from Rose Linda's	*The story behind cats' eyes*	YORKSHIRE	8 October	*N.*
Without Let or Hindrance	*Commonwealth immigration*	REDIFFUSION	27 February	*N.*

REGIONAL DOCUMENTARIES. Many other documentaries are produced from time to time by the various companies. A few examples are given below. Many regular documentary feature series are listed on page 45.

Bligh of the Bounty	*Life of William Bligh*	WESTWARD	19 February	*L.*
Carnoustie – A Town of Golf	*The Scottish Golf Centre*	GRAMPIAN	14 June	*P.*
Clearance '68	*Why Scots emigrate*	SCOTTISH	26 March	*L.*
Death of an Airline	*Strike of BUA in Jersey*	CHANNEL	2 August	*L.*
Death of a Regiment	*The Cameronians disbanded*	SCOTTISH	14 May	*L.*
Decade	*Review of last 10 years*	TWW	2 March	*L.*
Divided We Stand	*100th Anniversary of SCWS*	SCOTTISH	23 September	*L.*
The Evil Eye	*Study of witchcraft*	TYNE TEES	31 October	*P.*
Exit Steam	*Changeover from steam to diesel*	BORDER	6 February	*L.*
The Falklands Affair	*Report on the Falkland Islands*	ANGLIA	25 June	*P.*
For Honour or Power	*Constable of Parish of St Helier*	CHANNEL	5 March	*L.*
Gilstone Gold	*Underwater treasure in Scilly Isles*	WESTWARD	21 October	*L.*
Good Morning Miss Taylor	*A teacher's first day at school*	TYNE TEES	14 October	*L.*
Great Scot	*Lord Selkirk of Redriver and James Bruce of Kinnaird*	GRAMPIAN	14, 21 June	*L.*
The Holy Land Today	*Visit to holy places in Israel*	WESTWARD	12 April	*P.*
The Road to Blaydon	*Recent changes in North-East life*	TYNE TEES	11 November	*P.*
Road to the Sea	*Dead Sea, Red Sea and Mediterranean*	WESTWARD	1 October	*L.*
Sea Vixen	*Fleet Air Arm fighter crew*	TWW	12 March	*L.*
The Selling Game	*The professional salesman*	FOUR COS	25 August	*P.*
The Student Affair	*Students discuss grievances*	ANGLIA	8 October	*P.*
This Man Cowdrey	*Documentary on Colin Cowdrey*	SOUTHERN	18 July	*L.*
The Village People	*South Devon village*	WESTWARD	30 April	*L.*
The Work of Giants	*Roman occupation of Britain*	TYNE TEES	28 October	*L.*
The Young Inheritors	*Future prosperity of Teesside*	TYNE TEES	2 April	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968

NEWS FEATURES

Programme	Description	Company	Weekly mins.	Time and day	Area
At Last It's Friday	*News review*	GRANADA	25	6.07 Fri. Aug.–Sept. 10.30 Fri. from Oct.	*L.*
Between The Lines	*Review of Scottish Press*	SCOTTISH	15	10.30 Thu. from July	*L.*
Close-Up	*Current affairs*	TYNE TEES	30	10.30 Wed. Sept.–Oct. 11.30 Mon. Nov.–Dec.	*L.*
Focus	*Politics and personalities*	TYNE TEES	30	6.30 Fri. to Mar. 10.30 Fri. Apr.–July 6.05 Fri. from Sept.	*L.*
Harlech Parliament	*Political forum*	HARLECH	45	10.30 Fri. from June (m'thly)	*L.*
Midland Member	*Parliamentary topics*	ATV	15	11.05 Fri. during Parlt.	*L.*
The Papers	*Review of the Press*	GRANADA	15	11.45 Thu. from Sept.	*P.*
Probe	*Political commentary*	ANGLIA	30	11.25 Fri. from Oct.	*L.*
This Week	*Current affairs in depth*	REDIFFUSION THAMES	30	8.30 Thu. to July 9.30 Thu. Aug.–Nov.	*N.*
Under The Clock	*Parliamentary reports*	ANGLIA	15	11.00 Fri. during Parlt. to July	*L.*
What The Papers Say	*Review of the Press*	GRANADA	15	11.30 Thu. to July	*P.*
What The Weeklies Say	*Review of the weeklies*	GRANADA	15	11.30 Thu. Aug.	*P.*
World in Action	*Current affairs*	GRANADA	30	8.00 Mon.	*N.*

GENERAL DISCUSSION PROGRAMMES

Abroad with Behan	*Dominic Behan interviews personalities*	TYNE TEES	30	11.00 Thu. Aug.–Sept.	*L.*
Anglia Reports	*Review of week's news*	ANGLIA	20	11.15 Fri. to Mar. 11.15 Sat. Apr.–Oct.	*L.*
Arena	*Current affairs*	ANGLIA	15	6.15 Thu.	*L.*
Aware	*Controversial discussion*	ATV	20	11.45 Sat. Mar.–Apr.	*L.*
Border Forum	*Current affairs*	BORDER	30	10.30 Tue. alt. wks. to Mar.	*L.*
Border Profile	*Personalities discuss topical issues*	BORDER	15	10.30 Thu. July	*L.*
East Coast Review	*East coast topics*	ANGLIA	30	11.10 Sat. from Oct.	*L.*
Face the Press	*Personalities meet Press*	TYNE TEES	30	10.30 Wed. to June, from Nov.	*L.*
Follow Through	*Controversial discussion*	ATV	20	10.45 Sat. to Mar.	*L.*
Frost on Friday	*Controversial interviews*	LONDON WEEKEND	45	9.15 Fri. from Aug.	*N.*
The Frost Programme	*Late night miscellany*	REDIFFUSION	135	10.30 Wed. Jan. 10.30 Thu. and Fri. Jan.	*N.* *P.*
The Grampian Interview	*Face to face interviews*	GRAMPIAN	30	6.30 Mon. from Sept.	*L.*
John Morgan Interviews	*Well-known personalities*	HARLECH	30	11.00 Fri. May–July	*L.*
The Lion's Share	*Current affairs*	SCOTTISH	30	9.00 Wed. to Mar. 10.30 Mon. Apr.–May	*L.* *L.*
On Site	*People air their complaints*	GRANADA	25	6.07 Thu. from July	*L.*
One Man's Meat	*North-East writers look at life*	TYNE TEES	30	11.15 Sat. to Mar.	*L.*
Outlook West	*Current affairs*	WESTWARD	30	9.30 Fri. to Feb. 9.00 Wed. Feb.–June	*L.*
Points North	*Local current affairs*	GRAMPIAN	30	10.30 Fri. m'thly to June, from Oct.	*L.*
Protest	*Students from Midland universities*	ATV	30	9.30 Fri. m'thly from Sept.	*L.*
Referendum	*Controversial discussion*	ATV	15	11.45 Sat. Apr. to July	*L.*
Scott Free	*Michael Scott*	GRANADA	20	6.10 Tue. to July	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m.

MAGAZINE PROGRAMMES

Programme	Description	Company	Weekly mins.	Time and day	Area
Afloat	*Nautical magazine*	SOUTHERN	30	10.30 Wed. May–Sept.	*L.*
As Good As New	*Antiques*	BORDER	30	10.30 Tue. alt. wks. Jan.–Mar.	*L.*
At Home	*Afternoon magazine*	ANGLIA	30	4.30 Mon. to July	*L.*
Asian Magazine	*Reports from Asia*	GRAMPIAN	20	6.15 Wed. June	*L.*
Between Ourselves	*Review of local events*	GRAMPIAN	15	6.15 Tue. Jan	*L.*
Country Focus	*Country magazine*	GRAMPIAN	25	6.15 Thu. alt. wks. to April	*L.*
Farming	*Farming magazine*	GRAMPIAN	30	6.10 Thu. alt. wks. from Sept.	*L.*
Farming Diary	*Farming magazine*	ANGLIA	30	2.15 Sun.	*L.*
Farming Outlook	*Farming magazine*	TYNE TEES	30	2.00 Sun. from May	*L.*
Home and Around	*Home magazine*	TYNE TEES	25	4 15 Wed. Apr.–Oct.	*L.*
Home at Seven	*Family magazine*	BORDER	30	7.00 Mon. Apr.–July	*L.*
Houseparty	*Women's magazine*	SOUTHERN	25	4.35 Wed. to July, from Aug. 4.35 Mon. from Aug.	*P.*
Image	*Students' forum*	HARLECH	30	6.30 Tue. alt. wks. May–Aug.	*L.*
In All Directions	*Late night magazine*	ATV	45	11.10 Sun. Aug.–Sept.	*L.*
In Kite's Country	*Nature magazine*	SOUTHERN	20	6.40 Fri. Apr.–July	*L.*
In Search of a Holiday	*Travel information*	SOUTHERN	25	6.30 Tue. Jan.–April	*P.*
Island Farmer	*Farming magazine*	CHANNEL	20	6.15 Mon. Jan.–April	*L.*
It's All Happening	*A weekend review*	ULSTER	75	8.15 Fri. from Sept.	*L.*
Mainly Live	*Review of local events*	CHANNEL	25	6.10 Tue. from July	*L.*
Midweek	*Review of local events*	CHANNEL	20	6.15 Wed. to Mar.	*L.*
Milligan's Menu	*Cookery instructions*	SCOTTISH	15	3.00 Sun. Apr.–July	*L.*
Out of Town	*Country magazine*	SOUTHERN	20	6.40 Fri. to Mar., from Aug.	*L.*
Scotland Early	*Women's magazine*	SCOTTISH	25	4.25 Mon.–Fri. from July	*L.*
That Job	*Employment opportunities*	GRAMPIAN	30	6.10 Thu. alt. wks. from Sept.	*L.*
Time Off	*Leisure activities*	HARLECH	30	11.00 Thu. May–Sept.	*L.*

MISCELLANEOUS SERIES

All Our Yesterdays	*Events of 25 years ago*	GRANADA	30	6.30 Tue. to July	*N.*
Border Safari	*Wild life in the Borders*	BORDER	30	8.30 Fri. alt. wks. Apr.–June	*L.*
Braden × Four	*The television industry*	ATV	45	11.15 Sun. July	*N.*
Come Outside and Say That	*Critics of the North*	GRANADA	25	6.07 Tue. from Aug.	*L.*
East Side Stories	*Interesting local issues*	ANGLIA	30	6.30 Mon. Jan.–July	*L.*
The Face of Ulster	*Life in the countryside*	ULSTER	30	6.30 Tue. Apr.–May	*L.*
'Free' House	*Gwyn Thomas in pub talks*	HARLECH	30	11.00 Fri. from Sept.	*L.*
Good Evening	*Topical issues of under-30's*	ATV	30	5.50 Sat. to Mar.	*P.*
Harlech Half Hour	*Local documentaries*	HARLECH	30	10.30 Thu. from May	*L.*
It's Trueman	*The Northern way of life*	GRANADA	25	6.07 Mon. from Aug.	*L.*
Look of the Month	*News review*	TYNE TEES	30	6.30 Thu. from Sept.	*L.*
Look There Goes Baby	*Hints on home movies*	SCOTTISH	30	10.30 Tue. May–July	*L.*
Magic Box	*Personal reminiscences*	ABC	30	11.10 Sat. Jan.–Feb.	*P.*
The Peacekeepers	*Britain's role*	TWW/HARLECH	30	11.30 Thu. Feb.–May	*L.*
Power From Beyond	*Influence after death*	ATV	25	2.55 Sun. June–July	*P.*
Put it in Writing	*Viewers' points of view*	GRANADA	25	6.06 Wed. from Aug.	*L.*
Survival	*Preservation of wild life*	ANGLIA	30	6.30 Fri. from Dec.	*N.*
Talk of a Town	*Historical discussion*	SOUTHERN	30	10.30 Wed. from Feb.–June	*L.*
Television Workshop	*Experimental programmes*	TYNE TEES	25	3.45 Fri. from Nov.	*L.*
That Job	*Advice on employment*	GRAMPIAN	30	6.30 Mon. alt. wks. May–June	*L.*
This England	*England in the 60's*	GRANADA	25	6.10 Mon. May–July	*L.*
The Wednesday People	*Topical Scottish characters*	GRAMPIAN	20	6.25 Wed. to June, from Oct.	*L.*
Whicker	*Reports on Yorkshire*	YORKSHIRE	25	7.05 Mon. Aug.–Sept.	*L.*
The World They Made	*Historical series*	GRAMPIAN	30	10.30 Wed. July	*L.*
Yorkshire '68	*Local documentaries*	YORKSHIRE	30	6.15 Wed. from Sept.–Oct. 11.15 Mon. from Oct.	*L.*

L. Local *P.* Part Network *N* Network Lists refer to 1968 and p.m. unless stated otherwise.

THE ARTS

INDEPENDENT TELEVISION'S OUTPUT of what might broadly be termed 'cultural programmes' goes considerably beyond that proportion dealing specifically with the Arts.

In this sense, drama is perhaps the richest source of material, with productions ranging at one time or another from the plays of classical Greek dramatists to Shakespeare, to the work of the most significant, contemporary writers. Again, cultural subjects are also covered in the regular programme series for schools, in adult education and the religious output. An example in the adult education field is *Singing for Your Supper* (Scottish Television), an introductory series to opera presented by Ian Wallace and shown in a number of areas. Items on the arts also find a place from time to time in various magazine programmes. Programmes of classical and folk music are presented on a local or regional basis by a number of programme companies.

August 1968 saw the introduction of the *Saturday Special* series transmitted nationally. This is the first time that Independent Television has presented a widely-based cultural series on Saturday evenings. Contributed mainly by London Weekend Television, the series has presented a wide range of work from the performing arts. Programmes have included a performance of Stravinsky's *The Soldier's Tale* by Yehudi Menuhin and his Ensemble; a concert of Gershwin's music, introduced and played by Peter Nero, with the Royal Philharmonic Orchestra; a profile of 'the actor' presented by Sir Alec Guinness; a concert dedicated to the Czechoslovak people, with Daniel Barenboim conducting the London Symphony Orchestra in a performance of Dvořák's Cello Concerto with Jacqueline Du Pré as soloist; a recital by Victoria de los Angeles; a profile of Melina Mercouri; a performance of 'soul' music featuring Nina Simone; and Leonard Bernstein conducting the New York Symphony Orchestra in a performance of Berlioz's 'Fantastic Symphony'.

Films have been covered in all ITA areas by the weekly series *Cinema* (Granada), which considers general aspects of the cinema, and the latest releases.

The cameras of Independent Television's regional companies from time to time visit the various music and arts festivals and exhibitions which take place in their areas during the year.

The *Tempo* series, which since 1961 has been Independent Television's main regular contribution to the presentation and discussion of the arts in general, came to an end in June. It consistently sought to reflect what was best and new in the arts, and to examine the creative process behind the various art forms.

During 1968 *Tempo* repeated its distinguished group of programmes on the changing nature of contemporary culture, treating such areas as the 'information explosion', noise, violence and expendability. It devoted a second group of programmes to well-known actors and actresses discussing and performing famous parts. These included Dame Sybil Thorndyke in the title role of Euripides' 'Media', Donald Pleasence as Arthur Goldman from Robert Shaw's 'The Man in the Glass Booth', and Michael Hordern as Prospero.

THE SOUND OF SOUL. Nina Simone. *London Weekend*

1 **CINEMA.** Interview on the set of 'Star' with Julie Andrews. *Granada*

2 **THE SOLDIER'S TALE.** Yehudi Menuhin and Graham Crowden in the Stravinsky composition. *London Weekend*

1

2

1 JACQUES BR IS ALIVE AND WELL AND LIVING IN PARIS. *Lo n Weekend*

2 GERAINT EVANS AT COVENT GARDEN. A descriptive documentary with examples from opera. *Harlech*

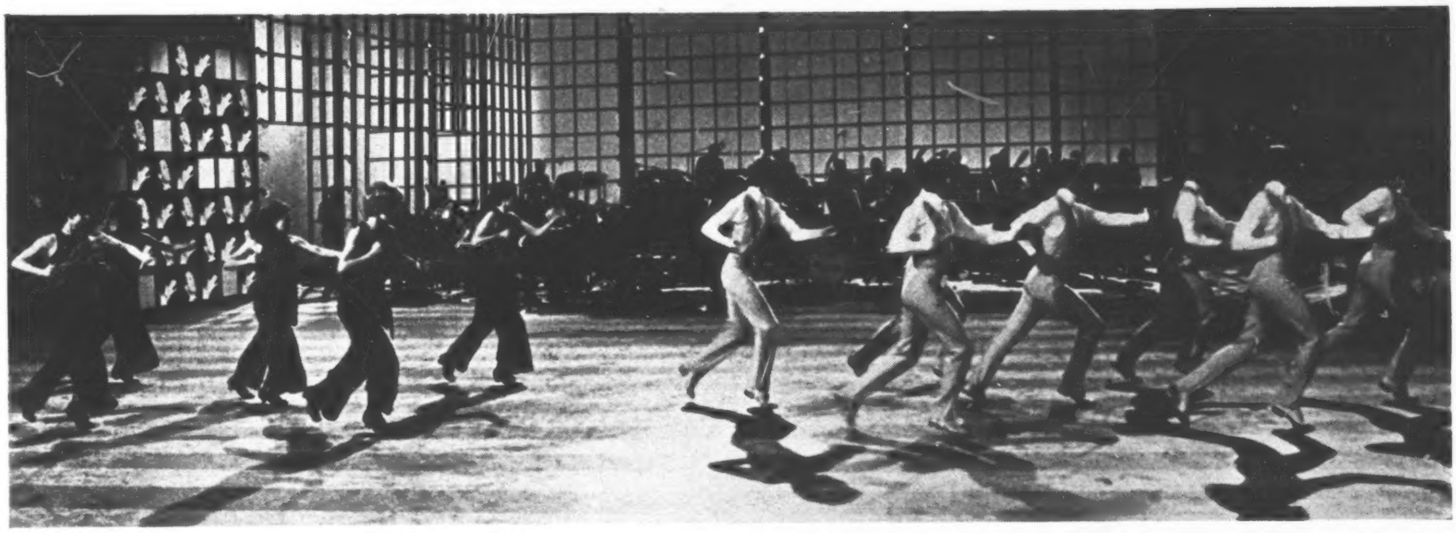
1

2

1 **THE SOUND OF GERSHWIN.** The Paddy Stone Dancers and the Royal Philharmonic Orchestra took part in the programme. *London Weekend*

2 **CRUCIBLE.** A monthly programme on the arts introduced by Clive Gunnell (second left). *Westward*

1



2

THE ARTS

Programme	Description	Company	Weekly mins.	Time and day	Area
A Matter of Expression	*Music and mime*	SCOTTISH	30	9.30 Mon. 1 Apr.	*N.*
Arena	*Arts magazine*	HARLECH	30	10.30 Thu. m'thly May–July	*L.*
Barbara Hepworth	*Sculptress – exhibition of her work*	WESTWARD	30	10.30 Mon. 1 Apr.	*P.*
The Beggars' Opera	*Opera*	LONDON WEEKEND	75	9.55 Sat. 22 Dec.	*N.*
Bernstein Conducts Berlioz	*Concert music*	LONDON WEEKEND	60	10.30 Sat. 28 Sept.	*N.*
Cinema	*Review of films*	GRANADA	30	9.30 Wed. to July 10.30 Thu. from Aug.	*N.*
Crucible	*Local arts magazine*	WESTWARD	30	10.30 Tue. m'thly to June, from Sept.	*L.*
Film Academy Awards	*21st annual awards*	GRANADA	45	10.30 Thu. 28 Mar.	*N.*
Geraint Evans at Covent Garden	*Operatic excerpts*	HARLECH	60	10.30 Sat. 21 Sept.	*N.*
Georgia Brown Sings Kurt Weill	*Music with social comment*	LONDON WEEKEND	60	9.55 Sat. 5 Oct.	*N.*
Hair	*Excerpts from stage production*	GRANADA	60	9.55 Sat. 19 Oct.	*N.*
I Was Born Greek	*Melina Mercouri*	LONDON WEEKEND	60	10.30 Sat. 31 Aug.	*N.*
Jacques Brel is Alive and Well and Living in Paris	*Excerpts from West End show*	LONDON WEEKEND	60	9.55 Sat. 23 Nov.	*N.*
The Last Waltz	*Viennese evening at Bath Festival*	HARLECH	30	11.15 Sat. 29 June	*L.*
Llangollen International Eisteddfod	*Musical festival*	HARLECH	60	2.30 Wed. 10 July	*P.*
Llangollen International Eisteddfod	*Musical festival*	HARLECH	30	2.10 Sun. 14 July	*L.*
Marvellous Party	*Words and music of Noel Coward*	LONDON WEEKEND	60	9.55 Sat. 7 Dec.	*N.*
Mrs Wilson's Diary	*Excerpts from West End show*	LONDON WEEKEND	60	9.55 Sat. 16 Nov.	*N.*
New Tempo	*Music – Performer and Composer*	ABC	30	2.00 Sun. May–June	*P.*
Poet Laureate	*Day-Lewis*	BORDER	30	2.00 Sun. 21 Apr.	*P.*
Royal Film Performance	*Romeo and Juliet*	REDIFFUSION	30	11.00 Mon. 4 Mar.	*P.*
The Soldier's Tale	*Stravinsky's dramatization*	LONDON WEEKEND	60	10.30 Sat. 3 Aug.	*N.*
The Sound of Gershwin	*Peter Nero with Royal Philharmonic Orchestra*	LONDON WEEKEND	60	10.30 Sat. 10 Aug.	*N.*
The Sound of Soul	*Nina Simone*	LONDON WEEKEND	60	10.30 Sat. 14 Sept.	*N.*
Teeside International Eisteddfod	*Festival*	TYNE TEES	125	6.05 Mon.–Fri. 29 July–2 Aug.	*L.*
Tempo	*Review of the Arts*	ABC	30	2.00 Sun. Mar.–Apr.	*P.*
Tribute to a Brave People	*Barenboim conducts London Symphony Orchestra*	LONDON WEEKEND	60	10.30 Sat. 7 Sept.	*N.*
Vienna State Opera	*Opera*	SCOTTISH	60	9.55 Sat. 30 Nov.	*N.*
Victoria de los Angeles	*Opera*	ATV	60	9.30 Sat. 26 Oct.	*N.*
Welsh Youth Festival	*Welsh League of Youth Eisteddfod*	HARLECH	85 60	3.00 Thu. 6 June 3.30 Fri. 7 June	*P.* *P.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m.

RELIGION

NOW THAT EACH OF THE FIFTEEN ITV PROGRAMME COMPANIES is arranging contributions to the avowedly religious output, it is a healthy sign that viewers regard as religious a number of ITV programmes which are not formally made as such. According to a research project initiated by the ITA during 1968, the drama series *Sanctuary* and such occasional documentaries as *The Sixth Paul* on the present Pope were regarded by viewers as religious programmes. In other words, the viewing public is recognizing the spread of programmes of religious interest over the whole pattern of programmes.

In line with this trend against the insulation of religious programmes from the general output of Independent Television has been the permitting since October 1968 of the inclusion of an advertising break between programmes of a religious nature in the 'closed period' on Sunday evenings.

Side by side with these changes in public attitude has come a wider approach by the programme companies. Most notably, London Weekend Television's *Roundhouse*, a weekly live programme of current concerns televised from the cultural centre of that name in central London, marks a fresh jump forward. It draws together a large audience of all ages and backgrounds, and sets up a number of speakers – the majority of whom, but by no means all, are apologists for the Christian faith – and does its best to present the discussions and arguments that start flowing in a manner uninhibited by the tangle of television gadgetry. Such an approach to serious television on themes both ultimate and contemporary owed something to ABC's series *Question '68*, which involved three young people who together represented the concerned and caring voice of the rising generations, interviewing prominent speakers on issues of the week. The programme merited its designation as religious by virtue of the Christian comment so elicited; and if that comment was less obvious and less trumpeting than those who wished to see television used by the churches for 'propaganda' might care to see, then at least it was honest in reflecting something of the puzzlement and proper modesty that is characteristic of the Christian proclamation today.

New Weeknight Pattern

Signs of a change in the overall output of ITV's religious programmes are also evident. While, for the time being, the Sunday evening closed period continues to provide the bulk of avowedly religious programming for all parts of the country (and in England and Wales under the new contracts nine programme companies are contributing to the presentation of the weekly Sunday morning church service) there are manifest signs in weekday programming of a move away from the earlier contribution of the simple nightly epilogues. Indeed, the London area apart, the central regions of the country now enjoy the benefit of fresh thinking; so that, for instance, ATV for the Midlands now puts out a series of three 10-minute discussion programmes on successive nights, while Yorkshire Television has introduced its weekday religious output with one half-hour programme of some substance.

At the same time, the recognition that avowedly religious programmes merit transmission elsewhere in the programme schedules is now evident. Thames Television in London is showing a number of the most successful children's religious serials at teatime on a weekday, while Westward Television has

A HYMN FOR BRITAIN. Members of the Nigel Brooks Singers performing entries in the world-wide contest to find new hymns. *Southern* produced *The Collar Bar*, ITV's first adult education series on a religious theme, comprising six programmes designed as a refresher course for clergy.

Musical Programmes

The enterprise of the ITV companies has led to a wide exploration of music's appeal to religious instincts. In particular during 1968 Southern Television presented two series, *A Hymn for Britain* and *A Carol for Christmas*, which by inviting competition for new words and new music achieved a huge response and showed what imaginative television can do to link its own resources and styles to traditional religious activity. The series *Don't Just Sit There . . .* (ABC), featuring Donald Swann, also had a liveliness that showed how television can make an active contribution to the business of worship. Other reminders of the varied links between the Christian religion and music included ATV's polished series *A Date with Music* and such individual programmes as *Music for a Midsummer's Evening* (Scottish Television) and *Sackbut Serpent, and all that Jazz* (Westward) which brought medieval, nineteenth century and contemporary music into one studio. Yorkshire Television's religious musical debut was in more familiar style, with its series *Choirs on Sunday*.

Children's Programmes

The change in the pattern of the programme companies brought an end to the long run of the popular puppet series *Tree House Family*, and its place in the schedules was taken by London Weekend's first two contributions to 'Heyday Theatre', *Knock Three Times* and *The Growing Summer*. Scottish Television, meanwhile, gave a long run to *Come and See*, a magazine programme series in which young people from various walks of life, under the chairmanship of a popular compere Bill Tennent, had an opportunity to meet people responsible in various ways for the ordering of society and to examine their underlying motives.

Other Regional Programmes

Harlech Television concentrated its initial efforts in religious programming on its Welsh language output, and in the series *Tir Newydd* covered a wide range of contemporary themes of religious import. The company's English language programmes included, for the first time, contributions to Sunday morning networked church services as well as a special programme of festive music for Christmas from Llandaff Cathedral. Tyne Tees added to its notable success with outdoor religious musical programmes by making for the network *The Choir of Big Fish*. Ulster ran several local series of note including *Call It A Day*, a twice-weekly discussion programme, and *By This I Live*, a series of interviews with well-known people from all walks of life. Scottish Television's *Quo Vadis* was in similar vein, while Grampian covered the new ground both with *The Christian Now*, a weekly programme on the religious press, and *Action News*, a regular 5-minute series on community ventures. Anglia's *Your Music on Sunday* was a request programme that proved very popular in the region, while Channel Television's series *Action*, going out monthly early on a Monday evening, was a further indication that even a smaller regional company can make religious programmes that merit transmission at a popular viewing time.

Central Religious Advisory Committee: The Rt Rev. Dr O. S. Tomkins, Bishop of Bristol (*Chairman*); Mrs K. M. Baxter; Mr D. W. Black; The Rt Rev. S. Y. Blanch, Bishop of Liverpool; Miss M. Bray; The Rev. A. C. Bridge; The Rt Rev. B. C. Butler; The Rev. Dr Canon H. Chadwick; The Rev. Dr L. Davison; Miss M. Furlong; The Most Rev. G. J. Gray, Archbishop of St Andrews and Edinburgh; The Rev. J. Huxtable; The Very Rev. M. Knight, Dean of Exeter; Dr W. P. Kraemer; Mr M. McCrum; The Countess of Mar & Kellie; Miss F. Matchett; The Rev. Canon B. S. Moss; The Rev. D. Z. Phillips; The Rev. B. M. Pratt; The Rt Rev. Dr A. S. Reeve, Bishop of Lichfield; Mr A. K. Ross; The Rt Rev. Dr W. R. Sanderson; Most Rev. W. G. H. Simon, Archbishop of Wales; Mrs M. Stewart; The Rev. Dr H. Walker; The Rt Rev. W. G. Wheeler, Bishop of Leeds; The Rev. M. A. P. Wood; Mr A. S. Worral.

ITA Panel of Religious Advisers: Father Agnellus Andrew, O.F.M.; The Rev. Canon E. S. Barber; The Rev. M. W. Jarrett-Kerr, C.R.; The Rev. Dr J. Ithel Jones; The Rev. Dr T. M. Murchison; The Rev. Dr H. H. Williams.

ITA Scottish Religious Advisory Panel: The Rev. Dr T. M. Murchison (*Chairman*); The Rev. L. J. A. Bell; The Rev. Keith M. Cribbin; The Rev. Arthur H. Gray*; The Countess of Mar & Kellie; The Rev. John Muldoon; The Rev. George T. H. Reid, M.C.*; The Rev. Dr A. W. Sawyer, O.B.E., M.C.*.

**Assessors, from Company panels*

1 **THE RIGHT TO LIVE.** A series on the work of the United Nations to mark International Human Rights Year, presented by Lady Tweedsmuir, a former U.K. delegate to the United Nations. *Grampian*

2 **IDEAS IN PRINT.** George Target (*right*) discusses his new book 'Evangelism Inc.' with the Rev. Gavin Reid in a late-night series. *Thames*

3 **DAVID AND THE DONKEY.** A modern nativity play about Christmas as it might have been. *Tyne Tees*

1

2

3

1 ROUNDHOUSE. It's the moment that matters in this free religious discussion. *London Weekend*

2 YOUR MUSIC ON SUNDAY. Anita Harris was a guest in the request programme for religious music. *Anglia*

3 TREE HOUSE FAMILY. Jean Morton with some of the puppets from her programme for children. *ATV*

1

PETER LATARCHE

3

2

2

RELIGIOUS PROGRAMME SERIES

Programme	Description	Company	Weekly mins.	Time and day	Area
Action	*Documentary*	CHANNEL	20	6.55 Mon. (m'thly) to Mar.	*L.*
Another Day	*Epilogue*	ATV	10	Close, Sat., Sun. to July	*L.*
By This I Live	*Discussion*	ULSTER	25	6.35 Sun. Jan.–May	*L.*
Call It A Day	*Interview*	ULSTER	15	Pre-close, Mon., Thu.	*L.*
Carol For Christmas	*Carol writing competition*	SOUTHERN	25	6.15 Sun. Nov.–Dec.	*P.*
Choirs on Sunday	*Choral music*	YORKSHIRE	25	7.05 Sun. Aug.–Sept. 6.15 Sun. Oct.–Nov.	*N.*
The Christian Now	*Critical look at Christian opinion*	GRAMPIAN	20	11.30 Sat. from Apr.	*L.*
The Church and I	*Panel discussion*	ATV	25	6.35 Sun. Apr.–June	*N.*
Church Service	*O.B. presentation*	ABC/ATV/ YORKSHIRE/ GRANADA/ LONDON WEEKEND/ HARLECH/ANGLIA/ TYNE TEES/ SCOTTISH/ SOUTHERN	75	11.00 a.m. Sun. (weekly)	*N.*
Come and See	*Magazine for teenagers*	SCOTTISH	30	2.55 Sun. 10.40 Mon. (rpt.) to Mar. 6.15 Sun., 10.15 Mon. (rpt.) July–Oct.	*L.*
Contact	*Talks*	BORDER	5	6.35 Sun. (m'thly)	*L.*
A Date With Music	*Music*	ATV	25	7.00 Sun. Feb.–Mar.	*N.*
Don't Just Sit There	*Musical discussion series with Donald Swann*	ABC	25	7.00 Sun. Apr.–June	*N.*
Epilogue	*Epilogue*	ATV	25	Close, Mon.–Fri. to July	*L.*
Epilogue	*Epilogue*	ABC	10	Close, Sat., Sun. to July	*L.*
Epilogue	*Epilogue*	CHANNEL	10	Close, Wed., Sun.	*L.*
Epilogue	*Epilogue*	BORDER	5	Close, Sun.	*L.*
Epilogue	*Talks on various topics*	GRAMPIAN	5	Close, Sun.	*L.*
Epilogue	*Various*	TYNE TEES	45	Close, all week	*L*
Faith for Life	*Epilogue*	WESTWARD	42	Close, all week	*L.*
Good News for Modern Man	*Discussion*	GRAMPIAN	15	Close, Mon., Wed., Fri.	*L.*
The Growing Summer	*Dramatization of book*	LONDON WEEKEND	25	6.15 Sun. Sept.–Oct.	*N.*
A Hymn for Britain	*Hymn writing competition*	SOUTHERN	25	7.00 Sun. Jan.–Feb.	*P.*
In Our Time	*Report and discussion*	ANGLIA	5	6.35 Sun. (m'thly)	*L.*
Knock Three Times	*Dramatization of the book*	LONDON WEEKEND	25	6.15 Sun. Aug.	*N.*
Last Programme	*Discussion series*	REDIFFUSION THAMES	50 70	Close, Mon.–Fri. to July Close, all week from Aug.	*L.*
Late Call	*Talk*	SCOTTISH	35	Late, all week	*L.*
Let's Face Facts	*Discussion*	TWW/HARLECH	40	2.00 Sun. close Mon. (rpt.) to May	*L.*
Looking for an Answer	*Discussion*	ABC	25	6.35 Sun. June–July	*N.*
New Approach	*Various*	SOUTHERN	35	Close, all week	*L.*
Our Life and Times	*Discussion*	ULSTER	30	Close, Wed.–Fri.	*L.*
Pulse	*Epilogue*	ATV	30	Pre-close, Wed.–Fri. from July	*L.*
Question '68	*Panel interview*	ABC	25	6.35 Sun. Jan.–Mar.	*N.*
Quo Vadis	*Discussion on belief*	SCOTTISH	25	6.35 Sun. June–July	*L.*
The Rain on the Leaves	*Readings from great thinkers*	GRANADA	25	6.40 Sun. Aug.–Oct.	*N.*
Reflection	*Various*	ANGLIA	35	Close, all week	*L.*
Regional Music Programmes	*Religious music*	REGIONAL	25	7.00 Sun. Jan., Apr., July	*N.*
Right to Live	*Lenten series*	GRAMPIAN	25	7.00 Sun. to Mar.	*L.*
Roundhouse	*Discussion*	LONDON WEEKEND	50	6.40 Sun. from Nov.	*N.*
The Summing Up	*Epilogue*	TWW/HARLECH	10	Close, Sun., Tue. (rpt.) to May	*L.*
The Titans	*Great religious thinkers*	YORKSHIRE	30	11.30 Tue. Aug.–Sept.	*P.*
Tree House Family	*Children's programme*	ATV	20	6.15 Sun. to July	*N.*
Your Music on Sunday	*Musical requests*	ANGLIA	25	7.00 Sun. June–Nov.	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m. unless stated otherwise.

MIDGET

CHILDREN'S PROGRAMMES

MAKING TELEVISION PROGRAMMES FOR CHILDREN IS NOTORIOUSLY DIFFICULT. It is, after all, adults who make them, and what adult has ever been able to enter the special, imaginative world of a child with complete success? It is no use producing a programme which merely paints a picture of childhood that conforms to the adult's idealized view of how children should look and behave, or of what children should be interested in. It is the child himself or herself at whom the programme must be aimed, not at the parent or the maiden aunt.

But even assuming that one captures the imagination of the child, there are other pitfalls ahead. The more children enjoy a programme, the more closely they become involved with the characters or personalities they see on the screen. And the more involved they are with these heroes and heroines, the more chance they might imitate them. So tremendous care has to be taken not to present children with bad or dangerous examples. If the boy hero of an adventure story puts his fist through a window pane, there is just a chance that some child, somewhere, will rush out and do the same.

Then there is the constant problem of how to make the more informative programmes interesting. Television is a natural story teller and, given the right material, it is a relatively easy matter to absorb the young audience in the make-believe world that has been created. On the other hand, the child who comes home tired from school in the afternoon is not going to be especially receptive to further doses of information, perhaps thinly disguised as a quiz. No wonder, either; imagine the reaction of a weary businessman, just home from the office, sitting down in front of the television set and being offered a programme on accountancy! But, just as that same businessman might enjoy a play about a board room struggle because he has a natural interest in the world of big business, a child's constantly enquiring mind will fasten onto information entertainingly presented. Acquiring knowledge is a basic instinct in a child, even if he doesn't like being 'taught'.

There have been some encouraging attempts this year at programmes which meet both children's imaginative tastes and their need to know more about the real world around them. *Tom Grattan's War*, an evocative adventure story about a boy living in the Yorkshire countryside during the First World War, provided straightforward excitement in an unusual setting. *Joe 90* introduced a small boy with super-human powers as the hero of another science fiction puppet series in the *Thunderbirds* tradition. Full use was made of the natural amenities of a riverside studio in *Magpie*, an informative magazine programme. And, drawing on the popularity of the well established *Survival* series, children were offered their own nature quiz in *The Survival Game*. At the other end of the scale, fun and variety programmes like *Hats Off* provided whole-hearted entertainment.

There is always a great demand on the part of parents for programmes for the under fives. In addition to some of the longer running story programmes, *Once Upon A Time* and *Diane's Magic Book* were specially devised for the youngest section of the audience (in fact, it is amazing how many of the older ones find this type of programme irresistible, although they wouldn't always admit it!).

The problems of making television programmes for children are in many ways unique, and this creates a natural bond between the people who produce them throughout the world. Whenever they meet at international gatherings one common characteristic always stands out: those involved in children's television are intensely aware of the responsibilities they carry, and care deeply about what they are doing. They are also usually highly critical of each other's, and their own, finished works – which made it all the more pleasing when an international jury awarded *Do Not Adjust Your Set* the first prize in the 12–15 years category at the Prix Jeunesse International Television Festival at Munich in June 1968.

But of course, the final judges are the children themselves – and every producer knows that they are the most critical audience in the world.

MAGPIE. David Jason as 'Captain Fantastic' and Denise Coffey as 'The Evil Mrs Black', a feature continued from Rediffusion's 'Do Not Adjust Your Set' series which was awarded first prize at the Prix Jeunesse 1968. *Thames*

1 **THE SURVIVAL GAME.** A wild-life natural history quiz programme for schools. *Anglia*

2 **DIANE'S MAGIC BOOK.** Members of the Royal School of Ballet help 12-year-old Diane Mewse introduce some of the fairy stories in musical works. *Yorkshire*

3 **FREEWHEELERS.** An adventure serial about a master criminal's bid for world domination. *Southern*

1

2

3

1 **THE QUEEN STREET GANG.** Well trained, highly organized, working from a secret H.Q. *Thames*

2 **FLIGHT OF THE HERON.** The late Finlay Currie in the serialization of the book. *Scottish*

1

2

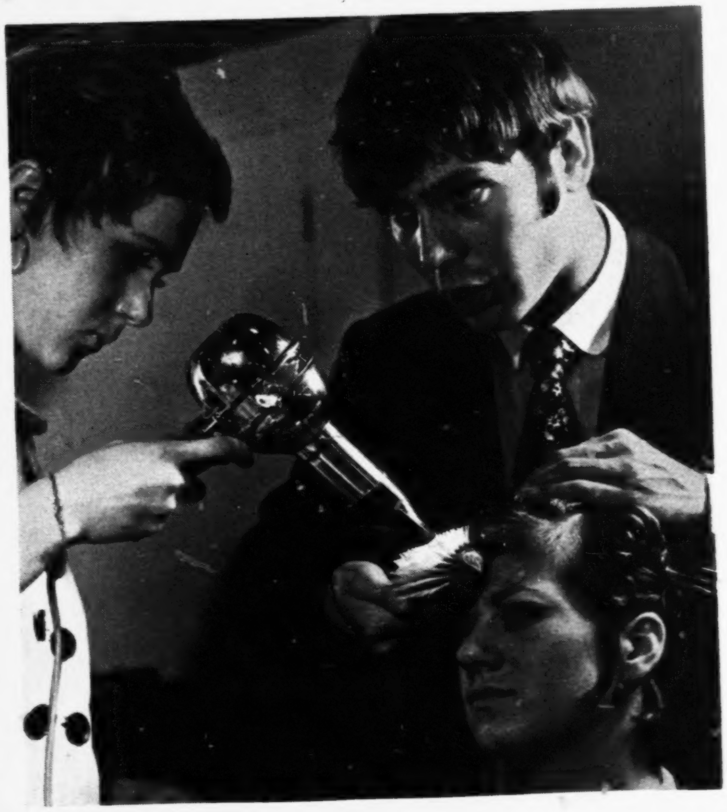
1 THE SOOTY SHOW. Harry Corbett and his puppets. *Thames*

2 TICKERTAPE. Gwen Wilkinson has her hair restyled in 'Charm School', an item in the entertainment series. *London Weekend*

3 TOM GRATTAN'S WAR. Sally Adcock and Michael Howe in the adventure series set in the 1914–18 War. *Yorkshire*

1

2



3

CHILDREN'S PROGRAMMES

Programme	Description	Company	Weekly mins.	Time and day	Area
All About Animals	*Animal quiz*	WESTWARD	30	5.00 Mon. Jan.–May	*L.*
Anniversary	*Birthday greetings*	BORDER	25	4.40 Mon.–Fri.	*L.*
The Attic	*For younger children*	GRAMPIAN	15	4.40 Wed. from Sept.	*L.*
The Bright Sparks	*Inter-schools quiz*	TYNE TEES	30	5.25 Tue. Jan.	*L.*
Captain Scarlet and the Mysterons	*Puppet series*	ATV	30	5.30 Sun. to May	*N.*
Cartoon Cavalcade	*Cartoons*	SCOTTISH	30	5.30 Sun. May–July 4.30 Mon. from Aug.	*L.*
Clubhouse	*Children's magazine*	YORKSHIRE	30	5.20 Fri. Aug.–Oct.	*N.*
Come Here Often	*Teenage magazine*	REDIFFUSION	30	5.25 Tue. to July	*N.*
Devil in the Fog	*Dramatization of book*	REDIFFUSION	30	5.25 Fri. June–July	*N.*
Diane's Magic Book	*Fairy stories in musical works*	YORKSHIRE	15	4.40 Mon. Aug.–Sept.	*P.*
The Discotheque	*Pop music*	GRANADA	30	5.20 Fri. from Oct.	*N.*
Do Not Adjust Your Set	*Comedy*	REDIFFUSION	30	5.25 Thu. to Mar.	*N.*
Fanfare	*Children's talent contest*	TYNE TEES	25	5.00 Mon. to Mar.	*L.*
Flight of the Heron	*Serialization of book*	SCOTTISH	25	5.00 Tue. to April	*N.*
Film of the Book	*The classics on film*	GRANADA	25	5.00 Tue. Mar. to Apr.	*N.*
Freewheelers	*Adventure series*	SOUTHERN	30	5.25 Thu. Apr. to June 5.20 Wed. from Oct.	*N.*
Gus Honeybun Show	*Birthday greetings and cartoons*	WESTWARD	55	4.30 Mon.–Fri.	*L.*
Hats Off	*Variety compered by Jimmy Thompson*	GRANADA	25	4.55 Wed. Aug.–Oct.	*N.*
How	*General knowledge*	SOUTHERN	30	5.00 Thu. to Mar. 5.20 Mon. from Nov.	*N.*
Hullabaloo	*For younger children*	REDIFFUSION	45	4.40 Mon., Wed., Fri., Apr.–July	*P.*
Jimmy Green and His Time Machine	*Puppets for younger children*	YORKSHIRE	15	4.40 Wed. Aug.–Oct.	*N.*
Joe 90	*Puppet series*	ATV	30	5.30 Sun. from Sept.	*P.*
Junior Library	*Books to read*	BORDER	5	5.20 Thu. to July	*L.*
Junior Sportsweek	*Sports magazine*	ATV	25	5.00 Wed. to Mar.	*N*
Junior Try For Ten	*Contest*	GRAMPIAN	30	5.25 Fri. June–July	*L.*
Just Jimmy	*Jimmy Clitheroe*	ABC THAMES	30 30	5.50 Sat. to July 4.55 Fri. Aug.–Sept.	*P.*
Lesley	*For younger children*	SCOTTISH	50	4.50 Mon.–Fri. to July	*L.*
Little Big Time	*Entertainment miscellany*	SOUTHERN	25	4.55 Wed. from Oct.	*N.*
Magpie	*Teenage magazine*	THAMES	40	5.10 Tue. from July	*N.*
Man Bites Dog	*Current affairs*	TYNE TEES	25	5.00 Thu. to July	*P.*
Movie Magazine	*Children's film review*	TWW/HARLECH	30	5.00 Thu. to May	*P.*
Once Upon a Time	*Stories for younger children*	THAMES	15	4.40 Mon., Fri., Aug.–Sept.	*N.*
Origami	*Art of paper cutting*	YORKSHIRE	15	4.40 Mon. Sept.–Oct.	*P.*
Orlando	*Adventure series*	REDIFFUSION	30	5.25 Fri. Mar.–June	*N.*
Pinky and Perky	*Featuring the puppets*	THAMES	15	4.40 Fri. from Oct.	*N.*
Playtime	*For younger children*	REDIFFUSION	60	4.45 Mon.–Thu. Jan.–Mar.	*P.*
Pop the Question	*Quiz*	TYNE TEES	25	4.55 Thu. July–Dec.	*L.*
Puffin's Birthday Greetings	*Birthday greetings*	CHANNEL	30	4.40 Mon.–Fri.	*L.*
The Queen Street Gang	*Adventure series*	THAMES	30	5.20 Thu. Aug.–Sept.	*N.*
Romper Room	*Kindergarten*	ANGLIA	85 60	4.35 Tue.–Fri. to June 4.35 Mon., Wed., Fri., from July	*L.*
Romper Room	*Kindergarten*	BORDER	45	4.40 Mon., Wed., Fri., from Oct.	*L.*
Romper Room	*Kindergarten*	GRAMPIAN	45 75	4.45 Mon., Wed., Fri., to June 4.45 Mon.–Fri. July–Sept.	*L.*
Romper Room	*Kindergarten*	ULSTER	100	4.35 Mon.–Fri. from April	*L.*
Sexton Blake	*Drama series*	REDIFFUSION THAMES	30 30	5.25 Wed. to Mar., June–July 5.20 Thu. from Nov.	*N.*
The Sooty Show	*Harry Corbett and his puppets*	THAMES	30	4.40 Tue. from July	*N.*
Sounds Exciting	*Orchestral music*	REDIFFUSION	30	5.25 Wed. Jan.–Feb.	*N.*
Sugarball	*For younger children*	YORKSHIRE	15	4.40 Wed. Oct.–Dec.	*N.*
Surprise, Surprise	*Entertainment*	TYNE TEES	30	5.25 Wed. Apr.–June	*P.*
Survival	*Preservation of wild life*	ANGLIA	25	5.00 Wed. Apr.–July	*N.*
The Survival Game	*Animal quiz*	ANGLIA	30	5.20 Mon. July–Nov.	*N.*
Tickertape	*Entertainment miscellany*	LONDON WEEKEND	30	5.30 Sun. Aug.–Nov.	*N.*
Tingha and Tucker Club	*Puppet bears*	ATV	75 60	4.45 Mon.–Fri. to July 4.15 Mon., Wed.–Fri. from July	*P*
Tinker and Taylor	*For younger children*	TWW/HARLECH	35	12.20 Sat.	*L.*
Tinker's Tales	*For younger children*	TWW/HARLECH	30	4.30 Mon.–Fri.	*P.*
Tom Grattan's War	*Adventure series set in 1914–18 war*	YORKSHIRE	30	5.15 Sat. Aug.–Nov.	*N.*
The Tyrant King	*London adventure series*	THAMES	30	5.20 Thu. Oct.–Nov.	*N.*
Who? What? Where? When? Why?	*Magazine*	ULSTER	25	5.00 Wed. Mar.–Apr.	*L.*
Would You Believe It?	*Information magazine*	SCOTTISH	25	4.55 Thu. from July	*P.*
Zoo Time	*Animals*	GRANADA	25	5.00 Mon. to Mar.	*N.*
Zoom Up	*Teenage magazine*	ULSTER	30	5.20 Wed. Oct.	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m. unless stated otherwise.

28
Samuel Harvie, Pewterer

SCHOOL PROGRAMMES

SCHOOLS TELEVISION IS A SUBSTANTIAL AND GROWING ENTERPRISE. In 1968–69, there are more ITV programmes specially designed for the schools than ever before, being produced by more companies, and used by more schools.

In the course of the year a total of thirty-four separate school series will have been shown on Independent Television. Twenty-five of these are being presented throughout the United Kingdom, providing sixteen nationally networked series in any one week, three more than in the previous year. With the provision of repeat transmissions of almost all programmes in every region (to assist teachers to overcome the problem of timetabling) this amounts to a considerable increase in the total transmission time – an average of just over 9 hours weekly in each of the fourteen regions compared with just over 6¼ hours last year. The production of these networked school programmes is undertaken by ATV, Granada, Thames (formerly Rediffusion and ABC) and by a major new company, Yorkshire Television. The number of schools using programmes is difficult to determine accurately, but the registered number steadily rises and now stands at over 21,000.

Seven of the sixteen series for schools being networked in 1968–69 are intended for primary schools, a greater proportion than in any previous year. Forward planning for 1969–70 suggests that for the first time on Independent Television more series will be offered at the primary than at the secondary level. This trend is no doubt partly a reflection of the more rapid increase in the number of primary schools registering with the companies as intending viewers than secondary schools. At the start of the present school year, about 64 per cent of the registered schools and colleges were primary schools. This accelerated growth of interest is itself an indication of the increasing realisation among primary teachers of what television can do to enlarge and enrich the scope of their work.

Primary School Programmes

The extension of Independent Television's provision for primary schools from the junior to the infant level, begun experimentally last year by Rediffusion's miscellany series *Seeing and Doing*, has become firmly established as a result of Thames Television's decision to continue the series throughout the present school year. *Seeing and Doing* is for children aged about six. An entirely new series is Yorkshire's *How We Used to Live* (age range 9–11), illustrating aspects of English social history between 1850 and 1900. ATV has extended two other important subject fields to new age ranges: *Towards Mathematics* (7–9) aims to make a similar contribution to the work of the lower forms of the junior school to that made for older children by *Primary Mathematics* (9–11), last transmitted in 1966–67. *Primary French*, begun successfully last year for children aged 8–10, is continued this year with a further series for pupils (9–11) with at least one year of language work behind them. Long established series such as the miscellany *Finding Out* (about 7) and the science series *The World Around Us* (9–11) are being continued by Thames, while Granada's *Picture Box*, providing a stimulus to creative work, enters its third year.

In addition to the networked output, Scottish Television, Grampian and Tyne Tees are also providing special series for primary schools in their areas. In the Spring term 1969, Scottish Television is presenting *Past and Present* (10–12), a local studies series for schools in Central Scotland. Grampian's contributions during the year for schools in North-East Scotland include *Discovering Dance* (8–10); *Great Scots*, a biographical history series (10–12); and a miscellany, *Starting Point* (10–12).

Tyne Tees offered two additional series to schools in North-East England during the Autumn 1968. These were *Money Matters* (9–11) and *Living and Growing* (10–12), a series on human biology first produced and presented by Grampian in the Spring.

Secondary School Programmes

'As we see it, the school programme, in the last year especially, ought to be deliberately outgoing. This means taking the pupils mentally and often

HOW WE USED TO LIVE. York Museum in the series on British social history for the 9–11 age group. *Yorkshire* physically beyond the school walls.' (Newsom Report 1963). The endeavour to extend at least the mental horizon of pupils to the adult world beyond is a challenge to which educational broadcasting is particularly well placed to respond. Independent Television is providing seven programme series for this purpose during 1968–69, four of them entirely new: Granada's series on social health, *The Facts are These* (15 years and over); Thames Television's social studies series *What's It All About* (14 years and over); Yorkshire's *For and Against*, dealing with current affairs; and Yorkshire's *I am an Engineer*, examining the work of modern engineers (both 14 years and over). Established series also designed to meet the needs and interests of pupils in the upper reaches of the secondary school are Granada's *Your Money, Your Life*, and *The Messengers* in which social and personal problems are explored through a study of film and television (both 14 and over); and *You and the World*, Thames's series on citizenship for less able pupils (13–16).

New series in other subject fields include Thames's *Heritage*, an introductory study of classical civilisations (11–12 years); Granada's *A Place to Live*, on the natural history of an ordinary house and its garden; and *Fifty Years*, illustrating world history in the period 1918–68 (both 14 and over). Among other established series continued in the present year are ATV's *Ici la France*, which examines aspects of the social, political and cultural history of France during the last hundred years (for 6th forms); and *Conflict*, which presents British drama from Shakespeare to the present day (15–18 years). In addition, Thames is continuing three series previously produced by Rediffusion: *Ways With Words* (creative English for the 12–13 year olds); *Drama*, dealing both with world theatre of different periods and the modern television play (14 and over); and the French language series *Le Voyage du Jéricho* (second/third year). Apart from its contributions to the networked output, Thames is also showing *First Steps in Physics*, a series originally made by ABC as part of its adult education output during 1966–67 and intended to assist pupils studying for the 'O' level physics examination.

Additional local series for secondary schools in Central Scotland are provided by Scottish Television. In the Autumn Term 1968, the company presented a series of local studies entitled *On the Move*, and the Summer Term 1969 will follow this with *On the Fringe*, examining modern developments in Scotland and Europe. Both series are intended for pupils of 14 and over. Harlech Television is planning additional programmes to be shown to Welsh schools during 1969–70.

Educational Advice and Research

The quality and relevance of programmes are maintained by seeking advice from leading educationists, by keeping close contact with the schools, and by promoting research and enquiry.

The educational programmes provided by the companies are subject to the Authority's approval before they may be broadcast, and in considering proposals for educational series the Authority is itself assisted by an Educational Advisory Council, appointed under the terms of the 1964 Television Act, which acts as the central source of advice on educational policy for the whole Independent Television system. Its Chairman is Sir John Newsom, and its members cover a wide range of special interests and experience in education. The Council is assisted by the Schools Committee and the Adult Education Committee.

The Authority looks to the Council and the Schools Committee for guidance to ensure that programmes relate to the needs and practices of the schools, and that the programmes as a whole reflect the requirements of different subject fields, educational levels and type of school. Close and continuous consultation with the educational world in different areas of the country is also assured through the committees of nominated representatives directly advising those companies which produce school programmes.

Liaison with Schools

Day-to-day links between classroom and studio are maintained by company liaison officers, who pay regular visits to their local schools, both viewing and non-viewing, to discuss programmes with teachers, observe them in use with classes, and report back to producers on what they have seen and heard. In addition, volunteer panels of viewing teachers report regularly on their own and their pupils' reactions to the programmes, and comment upon their educational effectiveness. All this information is made available to planners and advisory bodies. Meetings with teachers' organisations, parent–teacher associations and local education officials take place regularly. School liaison officers also keep in touch with the colleges of education and university departments of education in their respective regions. In co-operation with programme companies, the Authority holds major conferences on schools television in different parts of the United Kingdom. The latest of these was organised jointly by the Authority and Scottish Television, Grampian Television and Border Television (in September 1968 at Callendar Park College, Falkirk).

School Teacher Fellowships

The development among teachers of an informed and critical understanding of the educational value and limitations of broadcast school television is also fostered by the Authority's School Teacher Fellowship scheme, which has now entered its second year. Twelve fellowships are awarded each year to practising teachers and are tenable for one term at university institutes, departments or schools of education with a special interest in the mass media of educational television.

Meanwhile, the Authority has sought ways of assessing more precisely the use made of school broadcasts and the reaction of teachers and pupils to them. In the course of the year it was decided to supplement the comments on programmes received by the companies from panels of viewing teachers by a survey conducted independently. Public Attitude Surveys Ltd. was asked to undertake this research on an experimental basis.

Programme Planning and Co-ordination

Eighteen months in advance of the first transmissions of any school year, company production teams put forward proposals for programme series in the light of the educational advice and information they have received. The co-ordination of their plans is facilitated by a special inter-company committee devoted entirely to educational matters, on which all companies are represented and which the Authority's Education Officer also attends. This committee is served administratively by the Independent Television Education Secretariat. Those proposals which are approved and recommended for national showing are incorporated in a national network timetable for simultaneous transmission throughout the United Kingdom. Other series may be approved but not recommended for networking.

Programme Production

Once the subject, educational purpose and age range of a proposed programme series have been approved for national or local showing, a detailed programme proposal is drawn up by the programme company's school broadcasting department. When this has again been examined and approved or amended by the Authority's Schools Committee, it is passed back to the originating company's production team. These teams normally consist of a producer who is an experienced educationist, a programme director who is a television expert, a script writer, and where necessary a consultant who is a specialist in the subject of the series or in the teaching of the particular age group for which the series is intended. With the more experimental projects, pilot programmes are recorded for viewing and criticism by appropriate groups of educationists.

At an early stage in the planning of a year's schools output, consultation takes place with representatives of the BBC's School Television Department and the School Broadcasting Council in order to avoid unnecessary duplication of material. At a later stage further consultation takes place to avoid clashes of time between programmes addressed to the same target audience by the two services.

Programme Literature

Each year an annual programme booklet is published outlining all the series to be broadcast during the following school year. It is distributed to schools at the end of the Spring term, to give head teachers ample time to take the television programmes into account when preparing their timetables for the following school year. Schools may purchase, through their local company, booklets of programme notes on the series they intend to view. Some of these booklets are designed to give guidance to teachers; some are found suitable for use by each child in a viewing group. It is left to the teacher's discretion to decide what use he wishes to make of these publications. Additional ancillary publications are also prepared, such as complete dialogues for some language programmes, workbooks, and diagrams related to science programmes.

Independent Television Education Secretariat

The co-ordination of programmes between many companies, regions, schools and education authorities is inevitably a complicated matter. The Independent Television Education Secretariat, under instructions from the Network Education Sub-Committee, therefore acts as a central co-ordinating office. The Secretariat also co-ordinates arrangements for printing and despatch of programme literature and timetables; collects and maintains up-to-date statistical records of viewing schools; and has charge of a reference library of films and telerecordings for demonstration purposes.

1 **MONEY MATTERS.** A simple explanation of economics for younger viewers. *Tyne Tees*

2 **PRIMARY FRENCH.** 'Bonjour tout le monde' – conversational French for ages 9–11. *ATV*

3 **YOU AND THE WORLD.** Citizenship for less-able pupils aged 13–16. *Thames*

1

2

3

1 GROWING UP. A series of six programmes for boys about to leave school. *Scottish*

2 DISCOVERING DANCE. A creative dance series for 8–10-year-olds in North-East Scotland. *Grampian*

1

2

ITA Educational Advisory Council

Sir John Newsom, C.B.E., LL.D. (*Chairman*)	
Gordon S. Bessey, C.B.E., M.A.	*Director of Education, Cumberland*
J. B. Butterworth, M.A., J.P.	*Vice-Chancellor, University of Warwick*
J. R. Clark, C.B.E., M.A., B.Sc., Ed.B.	*Director of Education, Aberdeen*
Sir William Mansfield Cooper, LL.M.	*Vice-Chancellor, University of Manchester*
Lord Evans of Hungershall, D.Lit.	*Sometime Provost, University College, University of London*
Miss A. E. Fitzjohn, M.Sc.	*Assistant Education Officer, East Suffolk County Education Committee*
Prof. C. E. Gittins, C.B.E., M.A.	*Department of Education, University College of Swansea*
R. M. T. Kneebone, M.A.	*Formerly Headmaster, Beckfield Secondary Modern School, York*
P. G. Mason, M.B.E., M.A.	*High Master, Manchester Grammar School*
Prof. R. Maudsley, LL.D., B.C.L., M.A.	*Professor of Law, King's College, London*
Miss M. Miles, B.A.	*Headmistress, Mayfield School, London SW15*
Dr M. E. Reeves, M.A., Ph.D., F.R.Hist.S.	*Vice-Principal, St Anne's College, Oxford*
B. T. Ruthven, M.A.	*Rector, Royal High School, Edinburgh*
Prof. R. Shaw, B.A.	*Director of Extra-Mural Studies, University of Keele*
Sir Peter Venables, Ph.D., F.R.I.C.	*Vice-Chancellor, University of Aston in Birmingham*
D. Winnard, M.A.	*Secretary of the Education Department, T.U.C.*

ITA Schools Committee

Gordon S. Bessey, C.B.E., M.A. (*Chairman*)	*Director of Education, Cumberland*
H. T. Ainsworth	*Partially Sighted Unit, Victoria Park Secondary School, Manchester*
S. G. Austen, B.A.	*Lecturer, Leamington College*
L. S. L. Brown, T.D., B.A.	*Headmaster, Chesterton Boys' School, Cambridge*
J. J. Campbell, M.A., J.P.	*Principal Lecturer in Education, St Joseph's Training College, Belfast*
Mrs H. R. Chetwynd	*District Inspector, Inner London Education Authority*
Sir William Mansfield Cooper, LL.M.	*Vice-Chancellor, University of Manchester*
J. Fergus C. Davidson, M.A.	*Secretary, Scottish Educational Film Association*
Mrs G. Dunn	*Headmistress, Whatfield School, Hadleigh, Suffolk*
H. J. Edwards, M.A.	*H.M. Staff Inspector, Educational Technology*
Miss A. E. Fitzjohn, M.Sc.	*Assistant Education Officer, East Suffolk County Education Committee*
Miss J. V. R. Gregory, J.P.	*Headmistress, Broomfield County Secondary School, Havant*
J. F. Heaps	*Audio-Visual Aids Adviser, Devon County Council*
A. P. Higgins, B.A.	*Headmaster, St Bernadette's School, Nottingham*
Glyn Ifans, M.A.	*Headmaster, The County Secondary School, Tregaron, Cardiganshire*
R. M. T. Kneebone, M.A.	*Formerly Headmaster, Beckfield Secondary Modern School, York*
Miss G. O. Lack, C.B.E., M.A.	*Headmistress, Rosebery County School, Epsom*
Stafford McConway	*Headmaster, Corbridge Church of England Junior School*
Miss M. Miles, B.A.	*Headmistress, Mayfield School, London SW15*

ITA Education Officer: Brian Groombridge, M.A. **Assistant Education Officer:** Ian Stewart, B.A.

Company School Broadcasting Committees

ATV Network. *Chairman:* Prof. R. Maudsley, LL.D., B.C.L., M.A., Professor of Law, King's College, London
Granada Television. *Chairman:* Sir William Mansfield Cooper, LL.M., Vice-Chancellor, University of Manchester
Thames Television. *Chairman:* Lord Evans of Hungershall, Sometime Provost, University College, London
Yorkshire Television. *Chairman:* Sir Alec Clegg, M.A., Chief Education Officer, West Riding of Yorkshire
Grampian Television. *Chairman:* James Clark, C.B.E., M.A., B.Sc., Ed.B., Director of Education, Aberdeen
Scottish Television. *Chairman:* James S. Meldrum, M.A., B.Ed., F.C.I.S., Director of Education, Stirlingshire

Company Educational Officials

The Borders and Isle of Man: F. J. Bennett, Education Officer, Border Television Ltd, Television Centre, Carlisle.
Central Scotland: R. McPherson, M.A., Head of Education Department; Thomas Cotter, M.A., Education Liaison Officer, Scottish Television Ltd, Theatre Royal, Glasgow.
Channel Islands: Education Officer, Channel Television, Television Centre, St Helier, Jersey, C.I.
East of England: C. W. Newman-Sanders, Education Officer, Anglia Television Ltd, Anglia House, Norwich.
Lancashire: Miss J. Wadsworth, Education Officer, Granada Television Ltd, Manchester 3.

London: E. Whiteley, B.A., Head of School Broadcasting; M. Alderton, M.A., B.Sc., Schools Liaison Officer, Thames Television Ltd, Television House, Kingsway, London, WC2.

Midlands: R. Heron, M.A., Head of Education Department, ATV Network Ltd; R. Colston, B.A., Schools Liaison Officer, 150 Edmund Street, Birmingham 3.

North-East England: Schools Liaison Officer, Tyne Tees Television Ltd, The Television Centre, Newcastle upon Tyne.

North-East Scotland: Mrs E. Garrett, Schools Liaison Officer, Grampian Television Ltd, Queen's Cross, Aberdeen.

Northern Ireland: Mrs M. Ellison, Schools Liaison Officer, Ulster Television Ltd, Havelock House, Ormeau Road, Belfast 7.
South of England: C. Cross, Education Officer, Southern Independent Television, Southern Independent Television Centre, Northam, Southampton.
South-West England: C. F. Jones, M.A., Ph.D., Education Officer, Westward Television Ltd, Derry's Cross, Plymouth.
Wales and West of England: Keith Evans, B.A., Dip.Ed., Education Officer, Harlech Television Ltd, Pontcanna Studios, Cardiff.
Yorkshire: Miss E. Love, B.A., Head of Educational Broadcasting; B. Durkin, B.A., Education Officer, Yorkshire Television Ltd, Television Centre, Leeds 3.

INDEPENDENT TELEVISION EDUCATION SECRETARIAT *Secretary:* D. Fox, M.B.E., 237–46 Tottenham Court Road, London, W1

SCHOOL PROGRAMMES 1968–69

Programme	Description	Company	Mins.	Time and day
Conflict	*British drama, from Shakespeare to the present day. Age 15–18*	ATV	25	11.30 a.m. Thu.
Discovering Dance	*Creative dance. Age 8–10. For schools in N.E. Scotland*	GRAMPIAN	20	11.42 a.m. Wed. Autumn
Drama	*(i) Introduction to world theatre (ii) Preparation of a television play. Age 14 and over*	THAMES	25	2.35 p.m. Wed. Autumn
The Facts are These	*Aspects of social health. Age 15 and over*	GRANADA	20	2.00 p.m. Mon. Summer
Fifty Years	*World history 1918–68. Age 14 and over*	GRANADA	20	11.40 a.m. Tue. Autumn and Spring
Finding Out	*Miscellany series. Age about 7*	THAMES	15	1.40 p.m. Mon.
First Steps in Physics	*'O' level physics*	THAMES	20	3.55 p.m. Tue.
For and Against	*Current affairs. Age 14–16*	YORKSHIRE	20	2.40 p.m. Thu.
Great Scots	*Biographical history for N.E. Scotland. Age 10–12*	GRAMPIAN	20	11.40 a.m. Wed. Spring
Heritage	*Classical studies. Age 11–12*	THAMES	20	11.40 a.m. Wed. Spring
How We Used to Live	*Social history, 1850–1900. Age 9–11*	YORKSHIRE	20	11.00 a.m. Tue.
I Am An Engineer	*Aims, problems and achievements of professional engineers. Age 14 and over*	YORKSHIRE	20	2.25 p.m. Tue.
Ici la France	*Aspects of French political, social and cultural history. For 6th forms*	ATV	20	2.40 p.m. Mon.
Living and Growing	*Human biology (shown in N.E. England). Age 10–12*	GRAMPIAN	18	10.00 a.m. Fri. Autumn
Materials of Our World	*Science and general interest. Age 9–11*	THAMES	18	2.00 p.m. alt. Wed. Autumn
Men of Our Time	*Filmed biographies of such figures as George V, Hitler and Roosevelt. Age 14 and over*	GRANADA	20	11.40 a.m. Tue. Summer
The Messengers	*Social studies through film and television. Age 14 and over*	GRANADA	25	2.00 p.m. Mon. Spring
Money Matters	*Meaning and importance of money. Age 9–12*	TYNE TEES	15	10.40 a.m. Mon. Autumn
On the Fringe	*International affairs, for Central Scotland. Age 14–16*	SCOTTISH	20	2.25 p.m. Tue. Summer
On the Move	*Aspects of modern Scotland, for Central Scotland. Age 14 and over*	SCOTTISH	20	11.23 a.m. Mon. Autumn
Past and Present	*Miscellany for Central Scotland. Age 10–12*	SCOTTISH	18	2.25 p.m. Tue. Spring
Picture Box	*Miscellany for creative work. Age 8–10*	GRANADA	15	11.23 a.m. Tue.
A Place to Live	*Introduction to the ecology of everyday surroundings. Age 14 and over*	GRANADA	20	2.35 p.m. Wed. Spring and Summer
Primary French	*Conversational French. Age 9–11*	ATV	10	2.28 p.m. Mon. and 2.23 p.m. Wed.
Seeing and Doing	*Miscellany series. Age about 6*	THAMES	15	11.03 a.m. Mon.
Starting Point	*For N.E. Scotland providing a stimulus to various activities. Age 10–12*	GRAMPIAN	20	11.42 a.m. Wed. Summer
A Time and a Place	*Animal study. Age 9–11*	THAMES	18	2.00 p.m. alt. Wed. Spring and Summer
Towards Mathematics	*Progressive scheme for primary school mathematics. Age 14 and over*	ATV	15	11.45 a.m. Mon.
Le Voyage du Jéricho	*For pupils in second or third year of French*	THAMES	18	11.42 a.m. Wed. Autumn
Ways with Words	*Oral and written expression and creative writing. Age 12–13*	THAMES	20	11.40 a.m. Wed. Summer
What's It All About?	*Social studies. Age 14 and over*	THAMES	20	2.00 p.m. Mon. Autumn
The World Around Us	*Science in the primary school. Age 9–11*	THAMES	18	2.00 p.m. alt. Wed.
You and the World	*Citizenship. for less able pupils. Age 13–16*	THAMES	20	11.23 a.m. Mon. Summer
Your Money, Your Life	*The economics of everyday life. Age 14 and over*	GRANADA	20	11.23 a.m. Mon. Autumn and Spring

NOTE: The school year covered in the above list is of three terms: Autumn 1968, Spring and Summer 1969. Days and times given are of first transmissions only. There are regional variations in the timing and frequency of repeat broadcasts. Scottish Television contributes a number of programmes to Thames's 'Finding Out'. The programmes attributed above to Grampian, Scottish Television and Tyne Tees are produced specially for local schools.

ADULT EDUCATION

ALL BROADCASTING IN BRITAIN IS INSPIRED BY THE CONVICTION that radio and television must provide education and information as well as entertainment, and there are obviously many programmes which succeed in being educational, informative and entertaining at the same time. But for some purposes single programmes, or miscellaneous programmes in series, however stimulating, are insufficient. Viewers who want, for instance, to learn about skin diving, to improve their command of French, make sense of ballet, or increase their efficiency (as farmers, doctors or housewives, for example), need something more systematic, deliberately concerned with their particular requirements. They need, in fact, a *course* on television. In a year, ITV offers some sixty such courses, on a wide variety of subjects, relating to every aspect of life – in the home, at leisure, at work.

Variety is an essential characteristic of televised adult education. In any year's output on ITV the broadest possible interpretation will rightly be given, for example, to viewers' leisure interests. During 1968–69 systematic courses are being offered on a number of sports and other out-door activities: these include London Weekend Television's series on rock climbing and skin diving and Yorkshire Television's *Play Better Golf.* In the sphere of music and the arts are Scottish Television's third series on opera, *Singing for Your Supper*, and one on ballet planned by Thames Television to provide viewers with a basic knowledge of this art form.

Nearer to the traditional concept of liberal studies are the series on history and modern languages. Granada's *All Our Yesterdays* is now presented in most regions on Sunday afternoons; in its revised form it aims to offer a systematic study of world history during the period of the second world war. London Weekend is presenting a twenty-six programme course on the history and topography of London, *Discovering London*, and Harlech Television a series of four programmes, *Exploring the Past*, on the early history of Wales and the West of England, intended as an introduction to a more extensive treatment of the subject already planned by the company. Yorkshire Television is planning a series of thirteen programmes entitled *Taken for Granted*, illustrating the history of domestic innovations during the last hundred years. ATV's French language series for adults wishing to improve their conversational facility has become well established since its inception in 1963. This year's course is entitled *Deux Mondes*, the world of business and of the theatre providing the background for a dramatized series. Among contributions from regional companies is Southern Television's ecological series *The Natural History of a Summer Holiday*, produced in co-operation with the University of Southampton.

Programmes of interest to viewers in the context of their home and family life are produced by major companies for networking and by smaller regional companies. London Weekend's series on human relationships is centred on the family and the same company is presenting *Money-Go-Round*, a series of twenty-six programmes offering information and advice on a wide range of consumer needs and opportunities. *The Fabric of Life*, a study of natural and man-made materials used in the manufacture of clothing, is produced by Yorkshire Television. Viewers in the North-East of England have had the opportunity to see *The Changing Face of Marriage*, produced by Tyne Tees Television and intended chiefly for women.

Various programme companies have continued to explore the possibilities of televised refresher and in-service training courses. Two established series for farmers, *Farm Progress* and *Acres for Profit*, have been continued by Southern and Westward Television respectively, as has also *Postgraduate Medicine*,

NATURAL HISTORY OF A SUMMER HOLIDAY. Dr Peter Lockwood, lecturer in Biological Oceanology at the University of Southampton, collects samples on the Dorset coast. *Southern*

produced by Scottish and Tyne Tees in association with Postgraduate Medical Boards. This series is intended to keep practising doctors informed of the latest advances in medicine and surgery. Programmes of special interest to teachers include a second *Living and Growing* series which Grampian Television is planning to run parallel with the broadcasts on human biology transmitted to primary schools in North-East Scotland; and a series on teaching mathematics in primary schools, intended for both parents and teachers, planned by Westward Television. Harlech Television is presenting programmes examining new trends in secondary schools, while Granada has under consideration a series for teachers on the use of television in schools. A different approach to education as a television subject has been adopted by London Weekend whose series *Going Places* offered a guide to the availability of courses in Further Education, and by Scottish Television which has produced a similar series on opportunities in Further and Higher Education in Scotland. In a study of specifically university education Westward co-operated with the University of Exeter in the production of *The Privileged?* which discussed the nature and purpose of university education in Britain.

Examples have been given above of adult education series produced by programme companies in conjunction with universities in their region. A further instance of this co-operation is provided by Tyne Tees whose series *Way to the White House*, tracing the evolution of the American Constitution and electoral system, was produced in association with the University of Newcastle.

Details of adult education programmes shown regionally or nationally networked during 1968–69 are given on pages 78–9.

Educational Advice and Research

The Authority's Adult Education Committee meets under the chairmanship of Sir Peter Venables, Vice-Chancellor of the University of Aston, to consider detailed programme proposals from the companies and to ensure the co-ordinated development of their overall pattern. The committee is representative both of organizations concerned with liberal adult education and those concerned with further and technical education. Several of the members of this committee serve on the parallel body advising the BBC of which Sir Peter Venables is also chairman. This overlap of membership, coupled with regular exchanges of advance planning information between the staffs of the two organizations, helps at an early stage to prevent wasteful duplication.

In order to facilitate the work of its Adult Education Committee in planning programmes in this field, the Authority commissioned an inquiry into the scope of contemporary adult interests and the extent to which television programmes might serve these. The results of this survey, which was undertaken early in 1968 by the British Market Research Bureau, have far-reaching implications for the Authority's policy and long-term planning in the sphere of adult education.

ITA Adult Education Committee

Sir Peter Venables, Ph.D., F.R.I.C. (*Chairman*)	*Vice-Chancellor, University of Aston in Birmingham*
E. Britton, C.B.E., M.A.	*General Secretary, Association of Teachers in Technical Institutions*
W. Burmeister, M.A.	*Director of Extra-Mural Studies, University of London*
T. Cowan	*H.M. Inspector, Northern Ireland*
W. A. Devereux, B.Sc. (Econ.), D.P.A.	*Assistant Education Officer, Inner London Education Authority*
D. S. Graham	*H.M. Inspector of Schools, Scotland*
J. G. Harries, M.B.E., M.A.	*Secretary of Cornwall Education Committee*
Mrs L. Rees Hughes	*Formerly Member, Welsh Joint Education Committee*
Mrs P. Jacob, J.P.	*Member of the Executive Committee, National Federation of Women's Institutes*
K. Jones, J.P., F.R.S.A.	*Warden, Debden Community Association*
T. E. M. Landsborough, M.A.	*Director of Education, Clackmannan*
H. Nutt, M.A.	*General Secretary, Workers' Educational Association*
Mrs M. E. Rice, B.A.	*Member of the National Executive Council, National Union of Townswomen's Guilds*
R. A. Richardson	*Chief Inspector of Schools*
Professor R. Shaw, B.A.	*Director of Extra-Mural Studies, University of Keele*
W. G. Stone, M.A., Hon.LL.D.	*Director of Education, Brighton*
Professor H. C. Wiltshire, M.A.	*Professor of Adult Education, University of Nottingham*
D. Winnard, M.A.	*Secretary of the Education Department, T.U.C.*
Dame Ethel M. Wormald, D.B.E., B.A.	*Formerly Chairman of Liverpool Education Committee*

1 **FABRIC OF LIFE.** A survey of the clothing manufacturing industry. *Yorkshire*

2 **SINGING FOR YOUR SUPPER.** Joyce Blackham as Carmen in the opera series. *Scottish*

1

2

1 GOING PLACES. Opportunities for education after leaving school. *London Weekend*

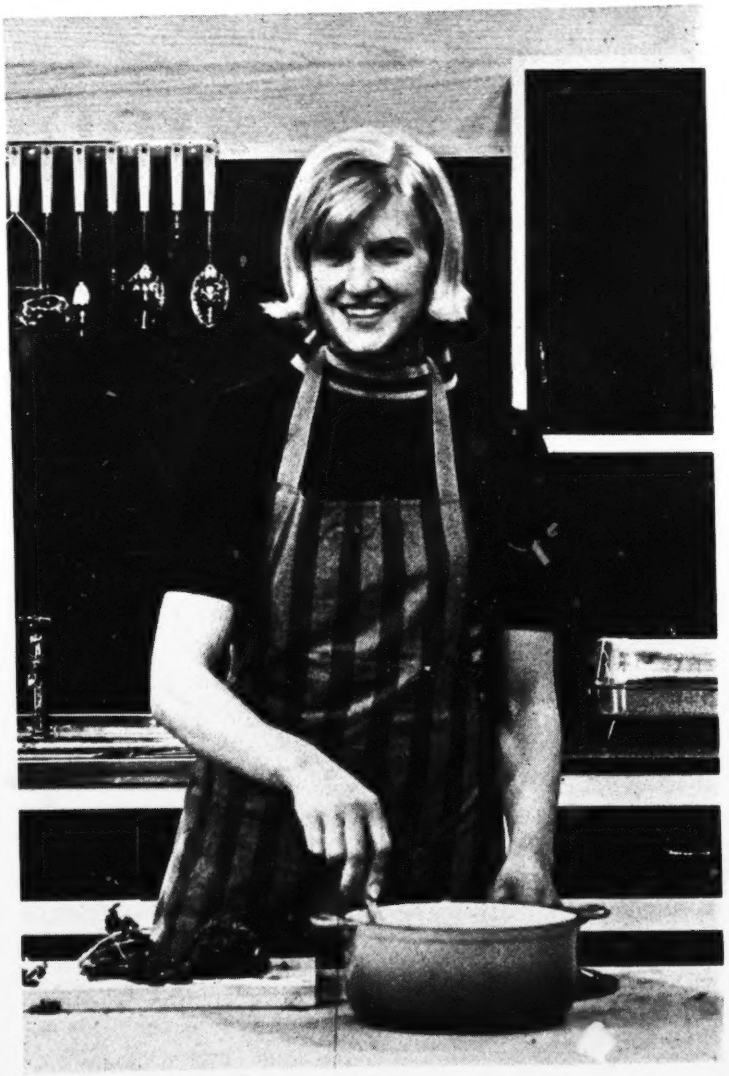
2 THE PRIVILEGED? Research at Exeter University was featured in two programmes in the series on university life. *Westward*

3 COOKING WITH KATIE. Katie Stewart, cookery editor of *The Times*, demonstrates that there is no need to buy expensive food in order to eat well. *Grampian*

1

C.N.A.
DEGREE
23
22
21
20
19
18
HNC
ON
DEGREE
A

2



3

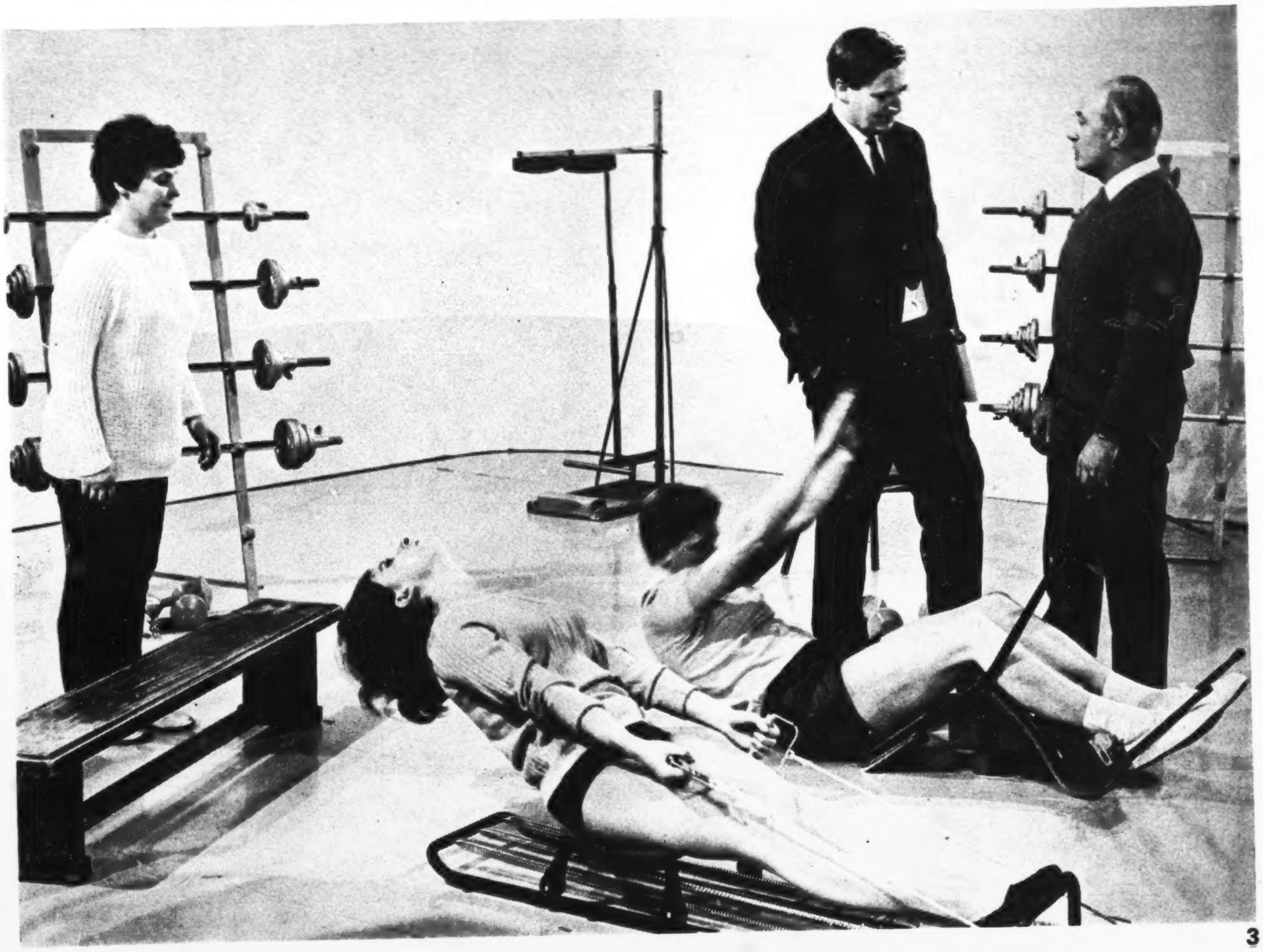
1 **LAND OF THE LIVING DRAGON.** Thirteen programmes providing a background to Chinese language and culture. *Tyne Tees*

2 **DISCOVERING LONDON.** Filming at Billingsgate for the series on the history of London. *London Weekend*

3 **FIT FOR LIFE.** Olympic coach Al Murray (right) talks to John Pett. *ATV*

1

2



3

ADULT EDUCATION PROGRAMMES
Autumn 1968

Series	Description	Producing Company	Mins.	Time and day	Area
The ABC of Do-It-Yourself	*Basic principles of household repairs. 13 programmes by Barry Bucknell (repeat)*	THAMES	20	4.20 p.m. Thu.	*P.*
Action at Sea	*Decisive naval battles. 13 programmes (presented by Anglia)*	WESTWARD	30	11.30 p.m. Tue.	*L.*
All Our Yesterdays	*History of Second World War. 22 programmes*	GRANADA	25	2.00 p.m. Sun.	*N.*
Best Sellers	*Writers of 19th and 20th centuries. 13 programmes (repeat)*	THAMES	30	4.10 p.m. Fri.	*L.*
The Collar Bar	*Work of the Christian minister. 6 programmes*	WESTWARD	30	2.00 p.m. Sun.	*P.*
Cooking With Katie	*How to be a good general cook. 6 programmes by Katie Stewart (repeat)*	GRAMPIAN	30	6.10 p.m. Fri., 1.30 p.m. Sat	*P.*
The Changing Face of Marriage	*For the married woman of today. 13 programmes*	TYNE TEES	30	4.10 p.m. Wed., 1.30 p.m. Sun.	*L.*
The Crusades	*History of the Crusades. 7 programmes*	ULSTER	30	11.30 p.m. Tue.	*L.*
Design for Living	*History of design in Britain. 15 programmes (presented by Grampian, repeat)*	THAMES	30	11.30 p.m. Mon.	*L.*
Deux Mondes	*Dramatised series for those who wish to keep up their French. First 13 programmes*	ATV	20	1.10 p.m. Sun., 12.35 p.m. Sat.	*N.*
Discovering London	*History of London, from Roman to Tudor. First 13 programmes*	LONDON WEEKEND	25	12.15 p.m. Sun., 11.45 a.m. Sat.	*N.*
The Fabric of Life	*The clothing manufacturing industry. 13 programmes*	YORKSHIRE	30	12.40 p.m. Sun.	*N.*
Farm Progress	*For experienced farmers*	SOUTHERN	30	1.30 p.m. Sun., 11.30 p.m. Mon.	*P.*
The Food You Eat	*Nutrition. 13 programmes (repeat)*	ATV	20	11.30 p.m. Tue.	*L.*
Further & Higher Education	*New trends in Scottish education. 10 programmes*	SCOTTISH	30	11.25 p.m. Wed., 4.00 p.m. Fri.	*L.*
Going Places	*Opportunities for education after leaving school. 6 programmes*	LONDON WEEKEND	25	12.15 p.m. Sun., 1.10 p.m. Sat.	*N.*
It's Hard Work Being A Baby	*Child development. 13 programmes (presented by London Weekend)*	SOUTHERN	30	11.40 p.m. Sun.	*L.*
Land of the Living Dragon	*Chinese civilization and language. 13 programmes (presented by Anglia)*	TYNE TEES	30	11.30 p.m. Fri.	*P.*
Learning to Ski	*6 programmes from Hillend Dry Slope, near Edinburgh*	GRAMPIAN	30	10.30 p.m. Thu.	*L.*
Look, There Goes Baby!	*Home movie making. 8 programmes (presented by Yorkshire)*	SCOTTISH	30	1.35 p.m. Sat.	*L.*
Money-Go-Round	*Consumer affairs, in consultation with Queen Elizabeth College, University of London. First 13 programmes*	LONDON WEEKEND	25	12.30 p.m. Sat.	*P.*
More Best Sellers	*Famous literary men and literary circles. 13 programmes (presented by Harlech)*	THAMES	30	12.15 p.m Sun.	*L.*
The Nature of Prejudice	*Sociology. 7 programmes defining prejudice (repeat)*	ATV	30	11.30 p.m. Tue.	*P.*
Postgraduate Medicine	*Specialised series for doctors. 8 programmes*	SCOTTISH/ TYNE TEES	40	11.35 p.m. Mon. 1.10 p.m. Wed. in Central Scotland 1.00 p.m. Wed., 10.20 a.m. Sun. in North-East England	*P.*
The Privileged?	*13 programmes with Exeter University on university life*	WESTWARD	30	2.00 p.m. Sun., 12.30 p.m. Sat.	*L.*
Rich World, Poor World	*International aid to developing countries. 13 programmes (repeat)*	THAMES	20	4.10 p.m. Fri.	*L.*
Singing for Your Supper	*Introduction to opera. 10 programmes (presented by various companies)*	SCOTTISH	30	11.30 p.m. Mon./Tue. 11.30 p.m. Thu. (Yorkshire), 12.30 p.m. Sat. (Lancashire)	*P.*
The Tools of Cookery	*New Philip Harben series. 13 programmes*	THAMES	20	4.20 p.m. Thu., 11.30 p.m. Tue.	*P.*
Way to the White House	*American Constitution and electoral system. 7 programmes*	TYNE TEES	30	1.30 p.m. Sun.	*N.*
World of Crime	*8 programmes supplementary to a series on crime in Britain and North America (in association with Westinghouse Broadcasting Company Inc.)*	THAMES	30	11.00 p.m. Thu.	*P.*
The Writer and the World	*Literary themes. 6 programmes (presented by various companies)*	HARLECH	30	11.30 p.m. Tue./Thu.	*P.*

NOTE: *N.* Network *P.* Part Network *L.* Local
Transmission times are those of producing companies' first transmissions, except where otherwise stated

ADULT EDUCATION PROGRAMMES
Some proposals for 1969

Series	Description	Producing Company	Term
Acres for Profit	*Use of capital in farming. 13 programmes*	WESTWARD	Spring
All Our Yesterdays	*Continuing history of Second World War*	GRANADA	Spring/Summer
Ballet	*7 programmes*	THAMES	Autumn
Croeso, Christine!	*Married life with Christine and Wyn. New series of elementary Welsh language programmes*	HARLECH	Spring (com. Feb.)
Deux Mondes	*Further 26 programmes*	ATV	Spring and Summer
Discovering London	*Further 17 programmes*	LONDON WEEKEND	Spring and Summer
Exploring the Past	*History and archaeology of Wales and the West. 4 programmes preliminary to longer series in 1970*	HARLECH	Summer
Farm Progress	*Further programmes for farmers*	SOUTHERN	Throughout the year
Human Relationships	*Family attitudes. 13 programmes*	LONDON WEEKEND	Autumn
Innovation in the Secondary School	*8 programmes on new educational trends for teachers*	HARLECH	Summer (com. 28 Apr.)
Know Your Child	*Child development*	YORKSHIRE	Autumn
The Living Body	*Human physiology. 13 programmes*	ATV	Autumn
Money-Go-Round	*Second 13 programmes*	LONDON WEEKEND	Spring (com. 4 Jan.)
Play Better Golf	*Instruction for the beginner. 13 programmes*	YORKSHIRE	Spring
Postgraduate Medicine	*Further programmes for doctors and surgeons*	SCOTTISH/ TYNE TEES	Summer
Primary Maths	*New learning for parents. 6/7 programmes*	WESTWARD	Autumn
The Raj	*10 programmes on British rule in India*	THAMES	Spring
Rock Climbing	*4 programmes*	LONDON WEEKEND	Summer
Singing For Your Supper	*Introduction to opera. New series*	SCOTTISH	Summer
Skin Diving	*5 programmes*	LONDON WEEKEND	Summer
Taken for Granted	*Social history. 13 programmes*	YORKSHIRE	Summer
World of Crime	*Repeat of complete series of 21 programmes*	THAMES	

Some proposals for 1970

Series	Description	Producing Company	Term
Conservation of the Antique	*How to preserve antique furniture and objets d'art. 13 programmes*	WESTWARD	Spring
From Arthur to Alfred	*History and archaeology of Wales and the West, A.D. 400–1000. 8 programmes*	HARLECH	Summer
Great Film Makers	*6 programmes on three modern film makers and their techniques*	THAMES	Spring
Living and Growing	*Human biology. 8 new programmes in parallel with primary schools series*	GRAMPIAN	Spring
Styles in Art	*Introduction to antiques*	ATV	Spring

NOTE: These details should be treated as provisional. Also, some of the programmes may be seen only in the producing company's area.

DRAMA

THERE WAS A TIME WHEN GOING TO THE THEATRE was very much a minority taste. Now, not only does everyone get a chance of seeing the work of many of our best dramatists, but the sheer quantity of drama available is astonishing. There were times last year when Independent Television was offering five and a half hours of original plays a week, apart from all the series and serials. It was astonishing, too, in its range. Not, perhaps, as much as some would have wished of the theatre's classic repertoire, but by no means all of 'the theatre' comes over very well on television. That apart, the plays explored most dramatic forms, with one or two rather more experimental forms as well. The 500th Armchair Theatre – itself an occasion of some importance in the history of British television drama – was *The Ballad of the Artificial Mash*, morality, musical, extravaganza, satire all rolled into one. There were lavish productions, like Granada's *The Caesars*, and some of the barest simplicity, like *The Victims*, with a cast of two and the simplest of domestic sets. There were star-vehicles, like the series of four plays with Patrick Wymark: but new television performers were introduced. We had some high polish from Noel Coward, some craggy straight-speaking from Johnny Speight, some modern moralities, and even a swing at the structure of Independent Television (though inevitably, some people felt it didn't punch hard enough). And, sadly, we saw during the year not only Joe Orton's first play, but also his last. Almost as important as the plays themselves, we returned during the year to the idea of weekend drama. It was on Sunday nights that *Armchair Theatre* made its reputation, and for many people the weekend has looked bare without a good play to get one's teeth into.

The year saw, too, still further erosion of the boundary between the 'single play' and the dramatic series. There has always been a view that it was only in the single play that dramatists of ideas were free to express themselves. But it can be argued that during the last year the most important dramatic events – on both services – have been short series or serials. On ITV *A Man of Our Times* was a leisurely, occasionally uneven, exploration in depth of the character of one prototypical modern man, expert enough at his job, but at odds with himself, with people around him, and with society at large: brilliantly acted by George Cole. And the other thing which has clearly developed within the drama series at its best is the quite undefinable quality of style. Whether you liked it or not, it was there in *The Prisoner* as it had been in *The Power Game* and *The Avengers*, and now it extends over a wide range of series. *Market In Honey Lane*, more comfortable at a later evening time, had it. Grimly, so had *Spindoe*. *Public Eye* had style, too – enough style to close by putting its tatty hero, who so long had lived near the fringes of the law, firmly into gaol. And *Frontier* opened up a little explored theme of British Imperial history, with great attention to detail and the authenticity that springs from that.

But perhaps one of the most heartening things was a broadening of the bases on which drama production rests in Independent Television. The new major companies straight away sprang into drama with high quality material: some controversial plays from London Weekend Television, and from Yorkshire Television not only single plays but a drama series, *Gazette*, about a provincial newspaper. Regional companies like Ulster and Scottish Television contributed full length plays to the network, and Southern Television, with its long expertise in making children's serials, turned confidently to the adult thriller with *Letters from the Dead*. It may be that someone looking back in the future over the past twelve months will think its main significance lies not just in the variety of the drama that was shown, but in the fact that in this year more than half of the fifteen companies which go to make up Independent Television had a contribution to make. With a base as broad as this, the drama on ITV ought to be as rich and varied as is provided by any television service in the world.

RETREAT. Major General Crauford (Leslie Sands) leads his section of the British Army in a wild and furious retreat across Spain. *ATV*

1 **THE AVENGERS.** Linda Thorson as Tara and Patrick Macnee as Steed. *Thames*

2 **THE CAESARS.** An historical six-part drama series. *Granada*

3 **ARMCHAIR THEATRE.** Alfred Lynch (right) in The Ballad of the Artificial Mash, the last of ABC's Armchair Theatre plays. The longest-running play series on British television, Armchair Theatre is being continued by Thames Television.

1

2

PIG NUTS
OW NUTS

3

1 **THE CHAMPIONS.** Three international agents with highly developed extra-sensory perception face death on every mission. *ATV*

2 **CRIME BUSTER.** Ray Mort and Mark Eden investigate crime in the sporting world. *ATV*

3 **LETTERS FROM THE DEAD.** Jan Carey and Norman Bowler in the six-part thriller serial by Ian Kennedy Martin. *Southern*

1

2

3

1 **IF THERE WEREN'T ANY BLACKS YOU'D HAVE TO INVENT THEM.** An unusual play by Johnny Speight. *London Weekend*

2 **THE EXPLORER.** A play starring Honor Blackman and Michael Bryant. *Anglia*

1

2

1 **THE EGG ON THE FACE OF THE TIGER.** Lynn Redgrave and Peter Bowles in a play in the Love Story series. *ATV*

2 **BURNS.** John Cairney and Roy Hanlon in the six-part story of the poet's life. *Scottish*

1

2

1 **FUNERAL GAMES.** Michael Denison as the leader of a strange religious sect in the play by Joe Orton. *Yorkshire*

2 **UNCLE SILAS.** Robert Eddison in a play in the Mystery and Imagination series. *Thames*

1

2

1 GAZETTE. Gillian Wray, Jon Laurimore and Michael Blackham in the weekly newspaper series. *Yorkshire*

2 BOATMAN DO NOT TARRY. Patrick McAlinney in the fully-networked play. *Ulster*

3 FRONTIER. Paul Eddington, James Maxwell, Gary Bond, John Phillips and Patrick O'Connell. *Thames*

1

2

3

PLAYS

Date	Title	Series	Author	Company	Mins.
June 6	The Three Wives of Felix Hull	*Armchair Theatre*	Fay Weldon	ABC	60
11	The Retreat	*Playhouse*	John Hale	ATV	100
13	One Night I Danced with Mr Dalton	*Armchair Theatre*	Ken Campbell	ABC	60
17	The Rest Of Our Lives	*Playhouse – Murder*	Marc Brandel	GRANADA	60
19	Stella	*Half Hour Story*	Alun Owen	REDIFFUSION	30
20	The Tell Tale Heart	*Mystery & Imagination*	Edgar Allan Poe	ABC	60
24	An Even Chance	*Playhouse – Murder*	Marc Brandel	GRANADA	60
26	It's Only Us	*Half Hour Story*	Peter Draper	REDIFFUSION	30
27	Feet Foremost	*Mystery & Imagination*	L. P. Hartley	ABC	60
July 1	Killer's Odds	*Playhouse – Murder*	Marc Brandel	GRANADA	60
2	Day of Heroes	*The Gamblers*	Anthony Skene	REDIFFUSION	60
3	The Fifty-Seventh Saturday	*Half Hour Story*	William Trevor	REDIFFUSION	30
3	S for Sugar, A for Apple, M for Missing	*Love Story*	Jeri Matos	ATV	55
8	Boatman Do Not Tarry	*Playhouse*	John Stewart	ULSTER	60
9	You've Got A Lucky Face	*The Gamblers*	Roy Minton	REDIFFUSION	60
10	Happy Anniversary	*Half Hour Story*	C. P. Taylor	REDIFFUSION	30
10	The Egg on the Face of the Tiger	*Love Story*	Hugh Leonard	ATV	55
15	Entertaining Mr Sloane	*Playhouse*	Joe Orton	REDIFFUSION	90
17	Nothing's Ever Over	*Half Hour Story*	Edna O'Brien	REDIFFUSION	30
17	The Vast Horizons of the Mind	*Love Story*	Riccardo Aragno	ATV	55
18	Try A Little Tenderness	*The Gamblers*	Reuben Ship	REDIFFUSION	60
22	Countercrime	*Playhouse*	Olive Chase and Stanley Clayton	ANGLIA	90
24	Thief	*Half Hour Story*	Alun Owen	REDIFFUSION	30
24	A Man Alone	*Love Story*	David Hopkins	ATV	55
25	The Day the Banana Threw a Gorilla at Rachel	*The Gamblers*	Ewart Alexander	REDIFFUSION	60
25	The Ballad of the Artificial Mash	*Armchair Theatre*	Peter Terson	ABC	60
29	Mr Universe and the Well-known Prisoner	*Half Hour Story*	Leon Griffiths	REDIFFUSION	30
29	Daddy Kiss It Better	*Playhouse*	Peter Nichols	YORKSHIRE	90
30	The Fleapit	*The System*	Anthony Skene	GRANADA	60
Aug. 4	If There Weren't Any Blacks, You'd Have To Invent Them	*Sunday Play*	Johnny Speight	LONDON WEEKEND	60
5	Star Quality	*Playhouse*	Noel Coward	THAMES	90
6	Pennywise	*The System*	Julia Jones	GRANADA	60
11	The Ticket	*For Amusement Only*	Willis Hall	LONDON WEEKEND	60
12	Bon Voyage	*Playhouse*	Noel Coward	THAMES	90
18	Anything But The Woods	*For Amusement Only*	Peter Eckersley and Kenneth Cope	LONDON WEEKEND	60
19	A Heritage and its History	*Playhouse*	Ivy Compton Burnett	ATV	90
20	Where did you get that Hat?	*Play*	Carol Fisher	YORKSHIRE	60
24	The Franchise Trail	*Saturday Special*	Nemone Lethridge	LONDON WEEKEND	60
25	A Little Milk of Human Kindness	*For Amusement Only*	Ernest Gebler	LONDON WEEKEND	60
26	Funeral Games	*Playhouse*	Joe Orton	YORKSHIRE	60
Sept. 1	Henry the Incredible Bore	*For Amusement Only*	Rhys Adrian	LONDON WEEKEND	60
3	Keep Out of Sight	*The System*	Hugh Forbes	GRANADA	60
8	Time for the Funny Walk	*For Amusement Only*	Alun Owen	LONDON WEEKEND	60
9	A Most Unfortunate Accident	*Playhouse*	John Bowen	ATV	90
10	Victims	*The System*	John Finch	GRANADA	60
15	Ruined Houses	*For Amusement Only*	Fay Weldon	LONDON WEEKEND	60
16	Who is Sylvia?	*Playhouse*	Terence Rattigan	ATV	90
17	The House that Jigger Built	*The System*	John Finch	GRANADA	60
23	The Kindness of Mrs Radcliffe	*Playhouse*	Noel Coward	THAMES	90

Date	Title	Series	Author	Company	Mins.
Sept. 24	Them Down There	*The System*	John Finch	GRANADA	60
30	There's a Hole in your Dustbin, Delilah	*Playhouse*	Jack Rosenthal	GRANADA	90
Oct. 1	The Bonus	*The Root of all Evil*	Ray Jenkins	YORKSHIRE	60
2	Flower Dew	*Premiere*	Roy Clarke	THAMES	60
7	Number Ten	*Playhouse*	William Clark	GRANADA	90
8	The Fireplace Firm	*The Root of all Evil*	Bill Macilwraith	YORKSHIRE	60
9	The Night of Talavera	*Premiere*	Robert Holles	THAMES	60
14	The Explorer	*Playhouse*	Kenneth Jupp	ANGLIA	90
15	You Can Only Buy Once	*The Root of all Evil*	Kevin Laffan	YORKSHIRE	60
16	My Country 'Tis of Thee	*Premiere*	Don Cornelius	THAMES	60
21	The Tigers of Subtopia	*Playhouse*	Julian Symons	ATV	90
22	The Last of the Big Spenders	*The Root of all Evil*	Hugh Whitemore	YORKSHIRE	60
23	Foxhole in Bayswater	*Premiere*	Emanuel Litvinoff	THAMES	60

DRAMA SERIES

Programme	Description	Company	Weekly mins.	Time and day	Area
The Avengers	*Thriller series*	ABC THAMES	55 60	Various to July 8.00 Wed. from Oct.	*N.* *N.*
The Caesars	*The Roman Empire*	GRANADA	60	10.20 Sun. Sept.–Oct.	*N.*
The Champions	*Adventure series*	ATV	60	8.00 Wed. from Sept.	*P.*
City '68	*Life in a modern city*	GRANADA	60	9.00 Fri. to March	*N.*
Coronation Street	*Set in a Lancashire city*	GRANADA	60	7.30 Mon., Wed.	*N.*
Crime Buster	*Crime series*	ATV	60	8.30 Thu. July–Oct.	*N.*
Crossroads	*Life in a motel*	ATV	100	6.35 Tue.–Fri. to July 4.30 Tue.–Fri. from Aug.	*N.*
Driveway	*Set in a driving school*	ATV	60	6.30 Tue., Thu. July–Sept.	*N.*
Frontier	*North-West Frontier army adventure series*	THAMES	60	9.00 Wed. July–Sept.	*N.*
Gazette	*A small town newspaper*	YORKSHIRE	60	9.00 Fri. Aug.–Oct.	*N.*
High Living	*In multistorey block of flats*	SCOTTISH	30	6.35 Thu. from Dec.	*L.*
Honey Lane	*Adventures in street market*	ATV	60	6.30 Tue., Thu. Oct.–Dec.	*N.*
Letters From The Dead	*Thriller series*	SOUTHERN	30	11.30 Sat. Aug.–Sept.	*P.*
Man In A Suitcase	*Travels of modern bounty hunter*	ATV	55	7.30 Sat. to Apr.	*N.*
A Man Of Our Times	*Portrait of a loser*	REDIFFUSION	60	9.00 Thu. to Mar.	*N.*
Market In Honey Lane	*Adventures in street market*	ATV	55	9.00 Thu. to Mar.	*N.*
Mr Rose	*Retired police inspector*	GRANADA	60	9.00 Fri. May–July, Nov.–Dec.	*N.*
The Prisoner	*Mysterious drama*	ATV	60	7.25 Sun. to Feb.	*N.*
Public Eye	*Private detective series*	ABC	60	9.10 Sat. Jan.–Apr.	*N.*
The Saint	*Adventure series*	ATV	55	7.25 Sun. Feb.–July, from Sept.	*N.*
Sanctuary	*Convent at work*	REDIFFUSION	60	9.00 Thu. Apr.–July	*N.*
Spindoe	*Crime serial*	GRANADA	60	9.00 Fri. Apr.–May	*N.*
Virgin of the Secret Service	*Edwardian adventure*	ATV	60	9.00 Thu. Mar.–June	*N.*
The War of Darkie Pilbeam	*North country drama during second world war*	GRANADA	60	9.00 Fri. July	*N.*

L. Local *P.* Part Network *N.* Network The lists refer to 1968 and p.m.

LIGHT ENTERTAINMENT

IT IS WELL KNOWN IN TELEVISION THAT THE TASK of making people laugh produces the biggest ratio of flops to successes in the business. Even the most experienced comedy producer expects his show to go down like a lead balloon every now and then; and the more experienced he is, the better he knows how unpredictable the laughs are.

This high failure rate can be particularly conspicuous (and expensive) in situation comedy series. If one is buying an already popular, established series from America, well and good; the only risk is that the show may not appeal to British tastes, and that is a relatively simple question of judgment. If, on the other hand, all one has is an idea, a few pilot scripts and a couple of possible comic stars in a mental cast list, it is no easy matter to decide whether to go ahead, spending money and time, or whether it would be a waste of both.

Producers are not noticeably deterred by this problem, but it is increasingly common nowadays for comedy series to arise out of an idea which started life as a 'one-off' play. This is a useful way of testing out a programme idea without being finally committed to a series. The play acts as a pilot episode to get the 'feel' of the characters and situations as they appear on the screen and to test audience reaction.

Never Mind the Quality, Feel The Width is a good example of this process in operation. Patrick and Manny, the two main characters, started off as merely the two leading parts in a 'one-off' comedy. They happened to click with the audience and, in the series that followed, developed into fully rounded, believable individuals, establishing themselves with viewers as good for a laugh, with a bit of a dig at some racial and religious prejudices in passing.

This type of comedy series apart, the scene in light entertainment has undergone some rapid changes this year. At one time that phrase 'light entertainment' conjured up a mental picture of net-stockinged girls high-kicking their way across a variety theatre stage, between the juggling act and the stand-up comic. That picture is becoming increasingly untypical. Not only are the conventions of the variety theatre being slowly discarded, but the subject-matter of the jokes, the songs and even the dances, has widened in scope to include all manner of topics that had no place in the old-style 'leg show'.

Without necessarily becoming any more solemn, modern variety material can often be more specifically relevant to the social and political happenings of the day. The colour-bar, students' protest and Vietnam now find themselves alongside mothers-in-law and 'a funny thing happened to me on the way to the theatre . . .', as part of the repertoire.

The *Frost* programmes have been in the forefront of this trend, and it is interesting that at least one of these programmes each week has been the serious treatment of a current political issue. Interesting, because part of the trend is the erosion of the barriers which have hitherto served to separate, perhaps too rigidly, the established categories of television programmes. For instance, Dick Gregory, the American negro comedian who finds a bitter humour in life at the receiving end of racial prejudice, appeared on two successive *Frost* programmes, and the viewer would have found it hard to draw a distinct line between the serious political comment and the jokes.

All this is not to say that the glitter and the glamour of old style variety entertainment is no more. A *Tom Jones Spectacular* or a *Night in the Life of Bruce Forsyth* are still with us to maintain Independent Television's tradition of colourful variety shows for the family. It is simply that another dimension has been added to television entertainment giving a wider choice to the viewer and reflecting the wider range of comedy, music and theatre which has enriched the whole of popular entertainment, on and off the small screen.

Neither does it mean that the essential basic ingredients of light entertainment have changed. It remains as true as ever that fun shows must be fun. They can be witty, glamorous, exciting, tender or relaxed; but whatever else, they must entertain.

LIBERACE IN LONDON. *Thames*

1 **FROST ON SUNDAY.** Ronnie Barker and Ronnie Corbett. *London Weekend*

2 **NICE TIME.** A fun-show with hosts Jonathan Routh, Germaine Greer and Kenny Everett. *Granada*

3 **A NIGHT IN THE LIFE OF . . .** An hour of light entertainment with Bruce Forsyth and his guests. *ATV*

1

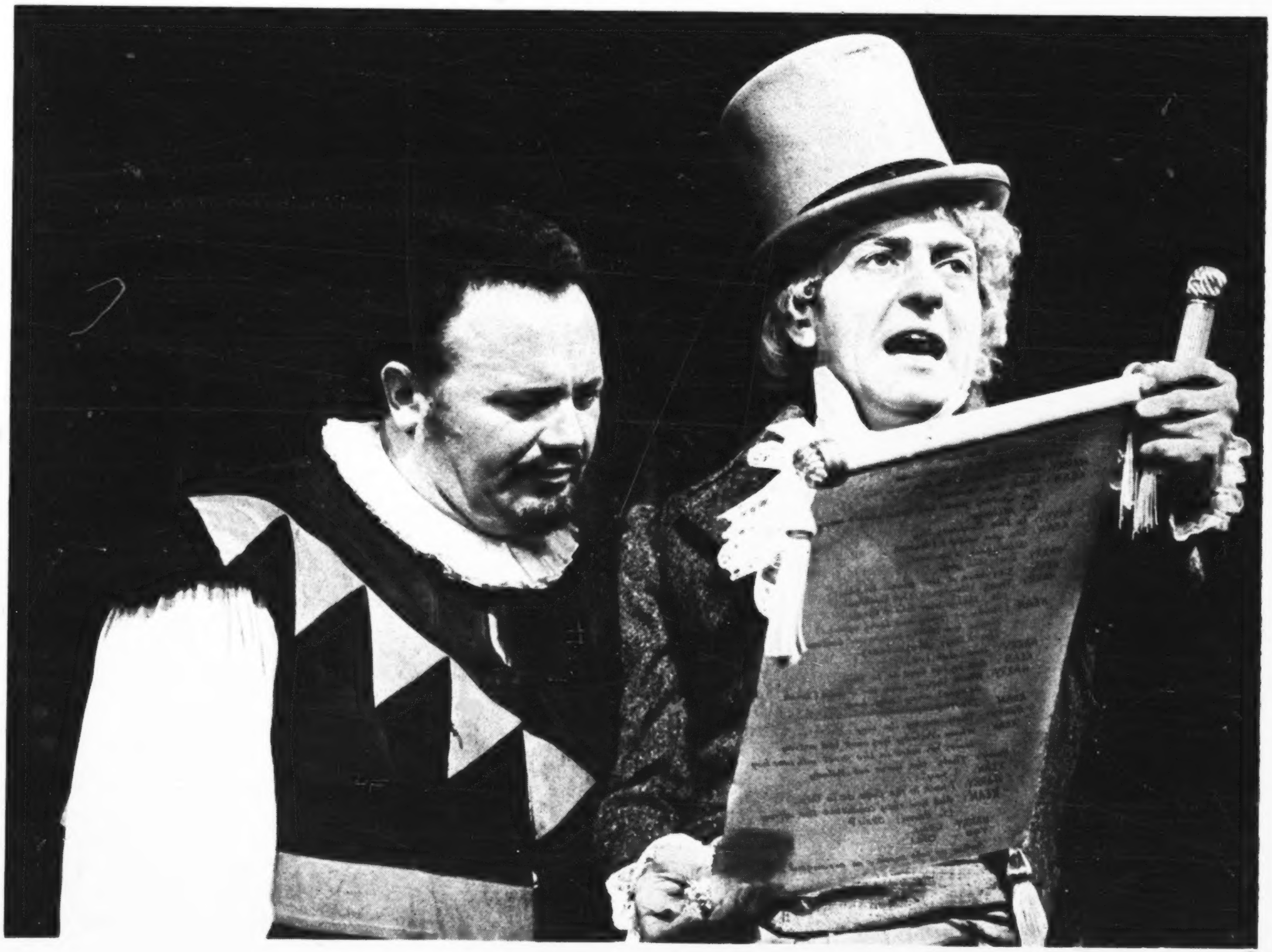
2

3

1 PAT. Star of the series Pat Kirkwood with Will Fyffe Jnr., pianist and musical arranger. *Westward*

2 A ROYAL GALA. Harry Secombe and Harry H. Corbett. *ATV*

1



2

1 TIME FOR BLACKBURN! Israeli stars Esther and Abi Ofarim appearing in this long-running pop music series. *Southern*

2 NEAREST AND DEAREST. Hylda Baker and Jimmy Jewel star as Eli and Nellie Pledge. *Granada*

3 BOTHY NICHTS. A highly popular local series featuring the traditional ballads and music of the North-East of Scotland. *Grampian*

1

2

3

1 INSIDE GEORGE WEBLEY. Roy Kinnear and Patsy Rowlands starred in this situation comedy series. *Yorkshire*

2 OPPORTUNITY KNOCKS. Hughie Green presents talented newcomers. *Thames*

3 GOODBYE AGAIN. Peter Cook and Dudley Moore in a series of three comedy shows. *ATV*

1

2

OPPORTUNITY KNOCKS

3

1 **NEVER A CROSS WORD.** Nyree Dawn Porter and Paul Daneman in the situation comedy series. *London Weekend*

2 **NEVER MIND THE QUALITY FEEL THE WIDTH.** Eamonn Kelly, John Bluthal, Joe Lynch and Cyril Shaps. *Thames*

1

2

LIGHT ENTERTAINMENT
Current at end of 1968

Programme	Description	Company	Weekly mins.	Time and day	Area
Alasdair Sings	*Light music*	SCOTTISH	15	11.00 Thu. July–Aug.	*L.*
The Auction Game	*Contest chaired by Jimmy Edwards*	LONDON WEEKEND	30	11.10 Sun. Aug.–Sept.	*N.*
The Bill Tennent Programme	*Late night miscellany*	SCOTTISH	60	10.30 Mon. July–Sept.	*P.*
Cairngorm Ceilidh	*Musical entertainment*	GRAMPIAN	30	9.00 Thu. Oct.–Dec.	*L.*
Celebrity Challenge	*Celebrity quiz*	SOUTHERN	25	5.00 Sun. from Sept.	*L.*
Charlie Callas	*Situation comedy*	LONDON WEEKEND	45	8.30 Fri. Dec.	*N.*
The Eamonn Andrews Show	*Entertainment miscellany*	THAMES	45	11.00 Thu. from Sept.	*N.*
Evergreen	*Light music*	ULSTER	15	6.30 Wed. from Sept.	*L.*
Father, Dear Father	*Situation comedy*	THAMES	30	8.45 Tue. Nov.–Dec.	*N.*
First Seen	*Local talent*	GRAMPIAN	30	10.30 Wed. Aug.	*L.*
Frost on Saturday	*Entertainment miscellany*	LONDON WEEKEND	45	6.45 Sat. Aug.–Sept., 10.55 Sat. from Oct.	*N.*
Frost on Sunday	*Variety*	LONDON WEEKEND	45	9.00 Sun. from Aug.	*N.*
George and the Dragon	*Comedy series*	ATV	30	8.00 Thu. Sept.–Oct.	*N.*
Goodbye Again	*Variety*	ATV	60	8.20 Sat. (m'thly) July–Sept.	*N.*
Her Majesty's Pleasure	*Comedy series set in prison*	GRANADA	30	10.30 Wed. Sept.–Nov.	*N.*
Horne a Plenty	*Comedy revue*	THAMES	30	10.30 Wed. Nov.–Dec.	*N.*
Inside George Webley	*Comedy series*	YORKSHIRE	30	8.45 Tue. Sept.–Oct.	*N.*
It's Tarbuck	*Variety*	ATV	30	8.00 Thu. Nov.–Dec.	*N.*
Mike and Bernie's Show	*Variety*	THAMES	45	6.45 Wed. Nov.–Dec.	*N.*
Mike Yarwood	*Variety*	ATV	30	8.00 Thu. from Dec.	*N.*
Mr and Mrs	*Quiz for married couples*	HARLECH	30	7.00 Wed. to July, from Oct.	*L.*
Nearest and Dearest	*Hylda Baker and Jimmy Jewel*	GRANADA	30	8.00 Thu. Aug.–Sept.	*N.*
Never A Cross Word	*Situation comedy*	LONDON WEEKEND	45	8.30 Fri. Sept.–Nov.	*N.*
Never Mind the Quality Feel the Width	*Comedy series*	THAMES	30	8.45 Tue. Aug.–Sept.	*N.*
Nice Time	*Family entertainment*	GRANADA	30	5.00 Sun. from Aug.	*P.*
Night Club '68	*Variety*	TYNE TEES	30	10.30 Thu. July–Sept.	*L.*
Opportunity Knocks	*Talent competition*	THAMES	45	6.45 Wed. July–Nov.	*N.*
Over to Una	*Situation comedy*	SCOTTISH	30	8.00 Thu. Aug.–Sept.	*L.*
Peiro Brothers	*Variety*	SCOTTISH	30	10.30 Tue. July–Sept.	*L.*
Please Sir!	*Situation comedy*	LONDON WEEKEND	45	8.30 Fri. Nov.–Dec.	*N.*
Round Up	*Country and Western music*	ULSTER	30	6.00 Mon. July–Sept.	*L.*
Showbreak	*Local talent*	ULSTER	15	6.30 Wed. July–Aug.	*L.*
The sound of . . .	*Pop music*	BORDER	30	7.00 Mon. July–Aug.	*L.*
Stars	*Marjorie Proops and Maurice Woodruff*	ATV	30	10.30 Wed. Aug.–Sept.	*N.*
Summer Song	*Light music*	GRAMPIAN	20	6.10 Tue. Aug.–Sept.	*L.*
Thingummybob	*Stanley Holloway*	LONDON WEEKEND	45	8.30 Fri. Aug.–Sept.	*N.*
Time for Blackburn	*Pop music compered by Tony Blackburn*	SOUTHERN	30	5.50 Sat.	*P.*
Tommy's Toy Shop	*Young local talent*	ULSTER	30	6.00 Mon. from Sept.	*L.*
Tonight with Dave Allen	*Entertainment miscellany*	ATV	50	11.20 Sun. from Oct.	*N.*
Treasure Hunt	*Quiz*	WESTWARD	30	7.00 Mon. from Sept.	*L.*
Try for Ten	*Quiz*	GRAMPIAN	30	6.10 Tue. to July, from Sept.	*L.*
Try for Ten	*Quiz*	BORDER	30	8.25 Sun. from Oct.	*L.*
University Challenge	*General knowledge quiz*	GRANADA	30	6.30 Fri. to Dec.	*N.*
Up to Date	*Current affairs quiz*	HARLECH	30	6.30 alt. Wed. May–Aug. 6.30 Wed. from Sept.	*L.*
We Have Ways of Making You Laugh	*Frank Muir and guests*	LONDON WEEKEND	30	7.00 Fri. Aug.–Oct.	*N.*
With Bird will Travel	*Satirical entertainment*	ATV	30	8.30 Fri. June–Aug.	*N.*
The World of Monty Modlyn	*Comedy series*	TYNE TEES	20	10.30 Fri. from Oct.	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m. unless stated otherwise.

K 2749
K 2140
K 3002
K 2666
K 255
One step beyond

SPORT

THE 1964 OLYMPIC GAMES IN TOKYO, and more recently the World Cup competition held in this country in 1966, have set the pattern for televised sport. Viewers now expect and get coverage of important international sports events – athletics, football, boxing, motor racing – from almost any corner of the globe, either 'live' or within a matter of hours. In this area, at least, international co-operation and technical progress have reached a high peak of efficiency. 1968 saw yet a further advance in this field of international communications when the Olympic Games held in Mexico City were broadcast by means of satellite and the Eurovision network to millions of viewers in Europe throughout each day of the competition.

In between these great sporting occasions there have, of course, been frequent broadcasts of other events, such as football from South America, athletics from Russia, ice-skating from Switzerland, which have been regarded almost as a matter of course by the armchair sports fan. Sports stadia thousands of miles away have become almost as familiar to the British viewer as is his local football ground.

Sport on Independent Television

Olympic Games and World Cup competitions do not occur every week or even every year. A television service has to cater for the slightly more mundane but no less important needs of the sports enthusiast who expects to see on the screen as often as possible his favourite team or sportsman and to be kept up to date with news and results of the events in which they participate.

On Saturday afternoons *World of Sport* provides this comprehensive service for Independent Television viewers. A team of sports experts and commentators presents a four hour programme of live events, sports news and results from all over the country with perhaps the occasional important event from the Continent. Produced by London Weekend Television, *World of Sport* is contributed to, from time to time, by almost all the Independent Television programme companies.

On Sunday afternoons most programme companies present recorded highlights of football matches which have taken place on the previous afternoon. Programmes such as *The Big Match* (London Weekend), *Star Soccer* (ATV) and *Shoot* (Tyne Tees) are popular with the thousands of football fans throughout the country. During the summer season there are broadcasts of cricket, tennis tournaments and other summer events.

Weekday sports is of a less regular nature than that at weekends but coverage is no less varied. On two or three afternoons there is usually a visit to one or other of the many race meetings taking place throughout the country and tennis and golf tournaments, show jumping, cricket and rugby are also important contributions to weekday sport. In the evenings the Wednesday wrestling programme may often be replaced by an important international or representative football match taking place either in this country or abroad. Weekday sport is normally covered by one or other of the major companies but regional companies frequently contribute.

Regional Sport

Sport is an important item in a regional company's service to its own area. Whatever the excitement and importance of the big international event the intensity of feeling it arouses in the sports fan can hardly be matched by that which is generated by the local football team or sports personality. Hence the importance of the local sports broadcast and, above all, of the regional sports magazine. Most regional companies now produce their own sports magazine programmes which provide recordings of the week's events in their area, news and information about teams and clubs, and interviews with leading local sports personalities.

Independent Television Sport Unit

In August 1967 a Director of Sport was appointed, responsible to the Network Programme Committee for the acquisition of sports contracts and for co-ordinating the supply of sports programmes to the network (further details on page 216).

EASTERN SPORT. A weekly magazine which looks at what is happening in the sport world of the East of England.
Anglia

1 **WORLD OF SPORT.** Richard Davies, who introduces the weekly Saturday afternoon sports programmes. *London Weekend*

2 **PROFESSIONAL WRESTLING.** A number of programme companies provide contributions to this popular sporting entertainment. *Yorkshire*

3 **DESTINATION MEXICO.** Dorothy Hyman was featured as a coach in one programme of a series about the Olympic Games. *Yorkshire*

1

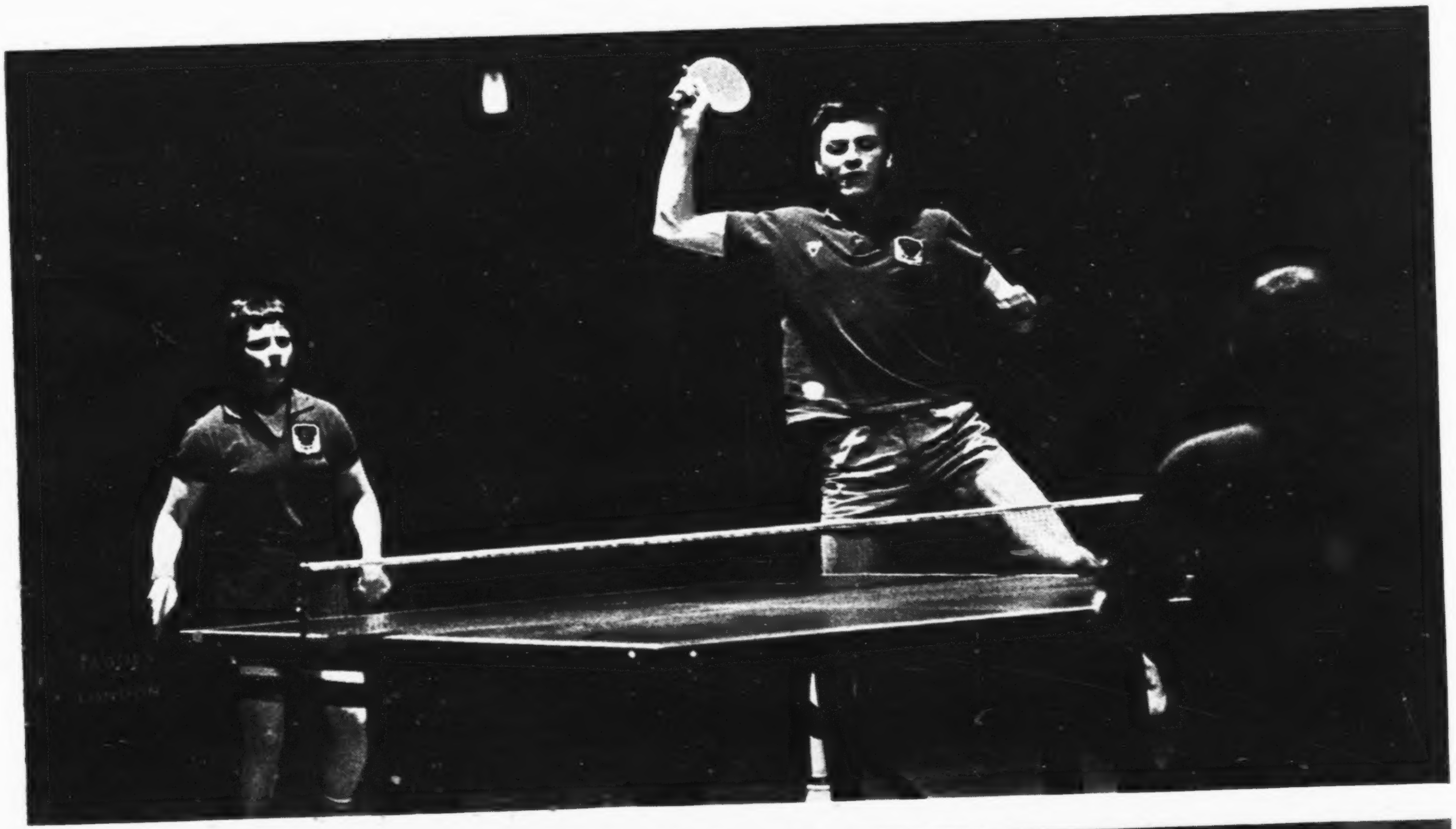
2

3

1 TABLE TENNIS. The English Open Championships at Brighton. *Southern*

2 RUGBY FOOTBALL. Finds a place among the wide range of sports covered by Independent Television. *Yorkshire*

1



2

1 **SOUTHERN SOCCER.** Portsmouth v Bristol Rovers in the Sunday afternoon local programme of soccer highlights. *Southern*

2 **SPORTS ARENA.** On location filming for a programme on Harvey Smith in the topical series. *London Weekend*

3 **MOTOR RACING.** High above the track, TV cameras cover a meeting at Brands Hatch. *ATV*

1

VANS SPARSHATTS

2

GROVEWOOD SUITE
DUNLOP
DUNLOP
DUNLOP
BP
FINA

3

REGULAR SPORTS PROGRAMMES

Programme	Description	Company	Weekly mins.	Time and day	Area
The Big Match	*Soccer highlights*	LONDON WEEKEND	60	2.30 Sun. from Aug.	*P.*
Border Sports Report	*Sports review*	BORDER	10	7.00 Sat. to May	*L.*
Channel Sports Round-Up	*Sports magazine*	CHANNEL	20	6.20 Thu.	*L.*
Destination Mexico	*A look at British Olympic athletes*	YORKSHIRE	30	10.30 Fri. Aug.–Sept.	*P.*
Eastern Sport	*Sports magazine*	ANGLIA	30	10.30 Mon. from Apr.	*L.*
Match of the Week	*Soccer*	ANGLIA	45	5.15 Sun. to Apr. from Aug.	*L.*
North East Sport	*Local results*	TYNE TEES	5	5.10 Sat. to May	*L.*
Professional Wrestling	*Wrestling*	ABC/ATV/ LONDON WEEKEND/ YORKSHIRE/ GRANADA	60	4.00 Sat. to July 4.00 Sat. from Aug.	*N.*
Professional Wrestling	*Recorded bouts*	REDIFFUSION/ ATV/GRANADA ATV/THAMES/ YORKSHIRE/ GRANADA	45 45	11.00 Wed. to July 11.00 Wed. from Aug.	*N.* *N.*
Results Round-up	*The day's results*	ABC ITV NETWORK	15 15	5.00 Sat. to July 5.00 Sat. from July	*N.* *N.*
Saturday Sports Round-up	*Sports review*	ULSTER	15	9.05 Sat. to July	*L.*
Scotsport	*Sports magazine*	SCOTTISH	15 25 30	5.50 Sat. to May 10.20 Sat. to May 10.30 Wed. to May, from Aug.	*L.*
Scotsport on Sunday	*Scottish football highlights*	SCOTTISH	60	2.30 Sun. from Aug.	*L.*
Shoot	*Soccer highlights*	TYNE TEES	45	2.40 Sun. to May, from Aug.	*L.*
Soccer	*Recorded highlights*	YORKSHIRE	45	2.30 Sun. from Aug.	*P.*
Southern Soccer	*Soccer highlights*	SOUTHERN	45	2.40 Sun. to May, from Aug.	*L.*
Sporting Profile	*Well-known sports personalities*	SCOTTISH	10	6.05 Sat. Mar.–May	*L.*
Sports Arena	*Topical events in sport*	LONDON WEEKEND	30	10.30 Fri. from Aug.–Sept. 2.30 Sun. from Oct.	*P.*
Sportscast	*Sports magazine*	ULSTER	25	7.00 Fri. to May 11.00 Wed. from Sept.	*L.*
Sportscope	*Sports magazine*	GRAMPIAN	20	6.40 Fri. to June, from Sept.	*L.*
Sports Desk	*Sports review*	WESTWARD	25	6.20 Mon. 6.25 Fri.	*L.*
Sports Preview	*Sports review*	TWW/HARLECH	30	10.30 Thu. to May	*L.*
Sports Preview	*Preview of weekend sport*	SCOTTISH	5	8.50 Fri. to May	*L.*
Sports Scene	*Weekend sport*	GRANADA	15	8.50 Fri. to Apr.	*L.*
Sportstime	*Sports magazine*	TYNE TEES	25	6.35 Tue. to July, from Nov.	*L.*
Sportsweek	*Sports magazine*	ATV	30	10.30 Fri. to July	*N.*
Star Soccer	*League football*	ATV	45	3.00 Sun. to May, from Aug.	*P.*
Summer Sport	*A look at summer sport in Ulster*	ULSTER	15	10.30 Thu. June–Sept.	*L.*
Ulster Sports Results	*Results round-up*	ULSTER	10	5.05 Sat.	*L.*
Weekend	*Preview of weekend sport*	SOUTHERN	10	9.50 Fri.	*L.*
World of Soccer	*Soccer highlights*	ABC	50	2.45 Sun. to May	*P.*
World of Sport	*Mixed O.B.s*	ABC/ATV/ REGIONAL ITV NETWORK	155 110 110 155	1.25 Sat. to May 2.10 Sat. May–July 2.10 Sat. Aug.–Sept. 1.25 Sat. from Sept.	*N.*
Yorkshire Sport	*Sports magazine*	YORKSHIRE	30	10.30 Fri. from Oct.	*L.*

L. Local *P.* Part Network *N.* Network Lists refer to 1968 and p.m. unless stated otherwise.

RHAGLENNI CYMRAEG
WELSH PROGRAMMES

UN O NODWEDDION SYLFAENOL Y GYFUNDREFN DELEDU ANNIBYNNOL yw ei chymeriad rhanbarthol. Dangosir yr egwyddor hwn, gyda phwyslais arbennig, yn y gwasanaeth a ddarperir i'r rhannau cenedlaethol, yr Alban, Cymru a Gogledd Iwerddon. Er cynnwys Cymru mewn ardal gwasanaeth helaethach, gyda Gorllewin Lloegr, mae i'r wlad ei gwasanaeth rhaglenni ei hun, a adwaenir fel Harlech (Cymru) – gwasanaeth Cwmni Teledu Harlech.

Erbyn haf 1969 gwasanaethir Cymru gan gymaint ag 11 o drosglwyddwyr ITA, pump ohonynt yn brif orsafoedd a chwe eilfaint. Byddant yn darlledu Gwasanaeth Harlech (Cymru) a ddarperir gan Gwmni Teledu Harlech, a benodwyd gan yr Awdurdod ym Mehefin 1967 i ddarparu rhaglenni i Gymru a Gorllewin Lloegr, i ddilyn Cwmni TWW. Daeth cyfnod ei trwydded hwy i ben ar y 30 ain o Orffennaf 1968. Cymerwyd drosodd gan y cwmni newydd ym Mawrth 1968 ond ni ddechreuwyd trosglwyddo eu rhaglenni eu hunain tan ddiwedd Mai, ac yng nghyfnod olaf y flwyddyn 1968 roeddent yn dechrau datblygu eu gwasanaeth. Agorodd y cyntaf o'r chwe trosglwyddydd VHF yn y Bala Awst 1967; erbyn diwedd 1968, 'roedd trosglwyddwyr Llanymddyfri, Ffestiniog, ac Abergafenni ar yr awyr, ac ym 1969 disgwylid i drosglwyddwyr Llandrindod ac Aberhonddu fod yn barod.

Rhaglenni

Un o nodweddion arbennig gwasanaeth Harlech (Cymru) yw ei chyfran yn y Gymraeg – ar gyfartaledd 5½ awr yr wythnos. Yn ychwanegol darpara'r gwasanaeth raglenni yn Saesneg o ddiddordeb arbennig i'r gwylwyr Cymreig. Yn barod cyflwynodd y cwmni nifer o raglenni newydd. Rhoddir y sylw mwyaf i adroddiadau yn yr iaith Gymraeg i newyddion a materion cyfoes, ac mae'r rhaglen gylchgrawn ddyddiol *Y Dydd* yn dal i fod yn boblogaidd.

Rhoddwyd lle amlwg i raglenni eraill o natur sylweddol. Edrych *Rhaglen Gwyn Erfyl* ar destunau a phobl yn y newyddion. Mae *04, 05, Ac Ati* yn llwyfan i ieuenctid Cymru fynegi eu teimladau ar y byd a digwyddiadau lleol. Mae rhaglenni eraill yn cynnwys *Clwb Harlech*, – fforwm ddadlau; *Cefn Gwlad* cylchgrawn misol a *Hyn o Fyd* – rhaglen sy'n taflu golwg ar faterion rhyngwladol. Ymysg y rhaglenni arbennig a ganmolwyd oedd *Ceiriog*, teyrnged i'r bardd, ac *O'r Awyr* – golwg newydd ar Gymru.

Delir i ddarlledu rhaglenni crefyddol ar brynhawniau Sul, ac ymchwiliodd cyfres dan y teitl *Tir Newydd* i ddatblygiadau ym mywyd crefyddol Cymru, dan benawdau fel Y Caplan Diwydiannol, Cerddoriaeth Eglwysig Fodern, a'r Plwyf Newydd.

Gofelir am y celfyddydau yn y gyfres fisol *Gweithdy* a cheir safbwynt gwraig tŷ yn y gyfres *Y Rhyw Deg*. Yn myd adloniant ysgafn torrir tir newydd ym myd pop modern Cymreig yn *Sgubor Lawen* ar nos Sadwrn ac fe brofwyd ei fod yn boblogaidd gyda gwylwyr o bob oed; daeth *Llafar a Chân* a llawer o artistiaid newydd i'r sgrin. Bydd gan ddrama ran rheolaidd yn nhrefniadau'r cwmni. Cychwynwyd yn addawol gyda ddarllediad o ddrama hir Saunders Lewis *Problemau Prifysgol.*

I blant daliai apel *Teli-Ho!* ac yn ystod cyfnod yr haf trosglwyddwyd rhaglen o ffilmiau ar fywyd natur *Y Gwyllt*, gyda sylwadaeth yn y Gymraeg. Gwnaethpwyd defnydd cyflawn o'r uned OB wrth ddarlledu digwyddiadau cenedlaethol fel *Sioe Frenhinol Cymru*, *Eisteddfod Ryngwladol Llangollen*, *Yr Eisteddfod Genedlaethol*, *Mabolgampau Cymru* a *Thatw Milwrol Caerdydd.*

Y mae Harlech hefyd yn darparu rhaglenni yn Saesneg o ddiddordeb arbennig i wylwyr Cymreig. *Report* yw'r bwletin newyddion dyddiol. Cymerodd John Morgan ran amlwg mewn nifer o raglenni dan y teitl *John Morgan talks to . . .* ac yn *On Tour* cyflwynodd fywgraffiad byr personol o'r Llewod Prydeinig yn Ne Affrig. Rhoddwyd derbyniad da i'r rhaglenni dogfennol – *Severnside* astudiaeth o ddatblygiad y rhan yma o'r wlad y rhaglen gyntaf o'i fath. Eraill oedd – *Kemsley – the Man I Knew* – a rhaglen ar yr arlunydd Cymreig *Augustus John* Ymddangosodd Geraint Evans ar y rhwydwaith genedlaethol mewn rhaglen o *Covent Garden*, a bydd Stanley Baker yn ymddangos mewn drama gyffroes.

O'R AWYR. A Harlech film crew made a helicopter journey round the Principality for this hour-long documentary.
Harlech

A BASIC FEATURE OF THE INDEPENDENT TELEVISION SYSTEM is its regional character. This principle is demonstrated with particular emphasis in the services provided for the national areas of Scotland, Wales and Northern Ireland. Although Wales is included as part of a larger service area with the West of England the principality is provided with its own programme service on Channels 7, 8, 10 and 11 known as the Harlech (Wales) service of Harlech Television Limited.

By the summer of 1969 Wales will be served by eleven ITA transmitters, five of them main stations and six small relay satellite transmitters. They will be broadcasting the Wales service supplied by Harlech Television Limited, appointed by the Authority in June 1967 to provide the programme service for Wales and the West of England in succession to TWW Limited whose licence period was to end on 30th July 1968. The new company took over in March 1968 but did not begin to transmit its own productions until the end of May and during the latter part of 1968 was beginning to build up its service. The first of the six small relay VHF satellites, at Bala, opened in August 1967; at the end of 1968 the Llandovery, Ffestiniog and Abergavenny transmitters are coming on the air; and in 1969 the Llandrindod and Brecon transmitters are due to come into operation.

Programmes

A distinctive feature of the Harlech (Wales) service is its Welsh language content which amounts to an average of 5½ hours a week and which is likely to be slightly increased over the next year or two. In addition the service provides programmes in English of special interest to Welsh viewers. The new company has already introduced a number of new programmes while continuing with some of the long-running features built up by its predecessors. Pride of place continues to be given to the reporting in the Welsh language of news and current affairs and the weekday magazine programme *Y Dydd* at six o'clock maintains its popularity.

Other programmes of a serious nature have been given a prominent place in the company's schedules. *Rhaglen Gwyn Erfyl* on Friday nights casts an eye on topics and people in the news. *04, 05, Ac Ati* is a platform for Welsh youth to express their feelings about world and local events. Other programmes include *Clwb Harlech* a debating forum, *Cefn Gwlad* a monthly magazine of the countryside, and *Hyn o Fyd* a current events programme which takes its subject matter from the international scene. Among special programmes that earned praise have been *Ceiriog* a tribute on film to the Welsh poet, and *O'r Awyr* a fresh look at Wales from the air.

Religious programmes continue to be broadcast on Sunday afternoons and a series entitled *Tir Newydd* investigated new developments in the religious life of Wales under such headings as the industrial chaplain, modern church music, and the new parish.

The arts are catered for in the monthly *Gweithdy* series introduced by Bedwyr Lewis Jones, and the housewife gets her say in the series *Y Rhyw Deg* ably compered by Wendy Williams. In the field of light entertainment *Sgubor Lawen* is breaking new ground in modern Welsh pops on Saturday nights and has proved very popular with viewers of all ages, whilst *Llafar a Chân* has brought to the screen many artists new to television. Drama will feature regularly in the company schedules. An encouraging start was made with the transmission of Saunders Lewis' full length play *Problemau Prifysgol.*

For children *Teli-Ho!* maintained its appeal and during its rest period in the summer a series of wild life films *Y Gwyllt*, dubbed with a Welsh commentary, was transmitted. Full use of the OB unit is made to cover such national events as *The Royal Welsh Show*, *Llangollen International Eisteddfod*, the *National Eisteddfod*, the *Welsh Games* and the *Cardiff Searchlight Tattoo.*

In addition, the Wales service of Harlech also provides programmes in English of special interest to Welsh viewers. *Report* is the weekday news bulletin at 6.45 p.m. whilst a proposed development for 1969 is a nightly news magazine exclusive to Wales. John Morgan has featured in a number of programmes including a series of interviews with famous people entitled *John Morgan talks to . . .* and in *On Tour* he presented a personal profile of the British Lions in South Africa. Documentary presentations so far have been extremely well received. *Severnside*, a study of the development of the region, was the first programme of its type. Others have been *Kemsley – the Man I Knew*, a fresh look at the life of Viscount Kemsley, and a documentary on the Welsh painter *Augustus John.* Geraint Evans appeared on the national network in a programme *Geraint Evans at Covent Garden* and Stanley Baker is scheduled to appear in an action-packed drama production.

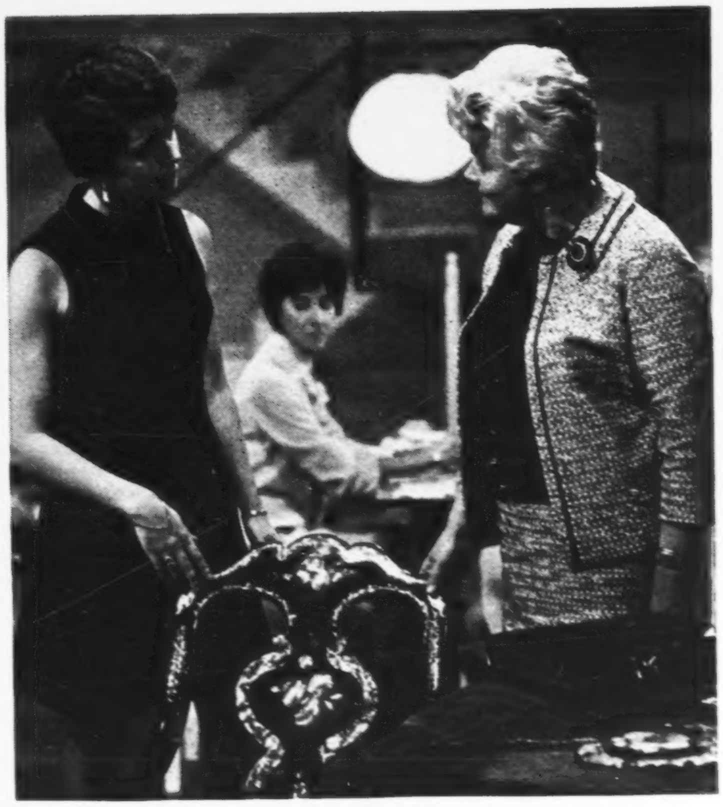
1 04, 05, AC ATI. A monthly programme in which young people from Wales join in discussion on topical matters. *Harlech*

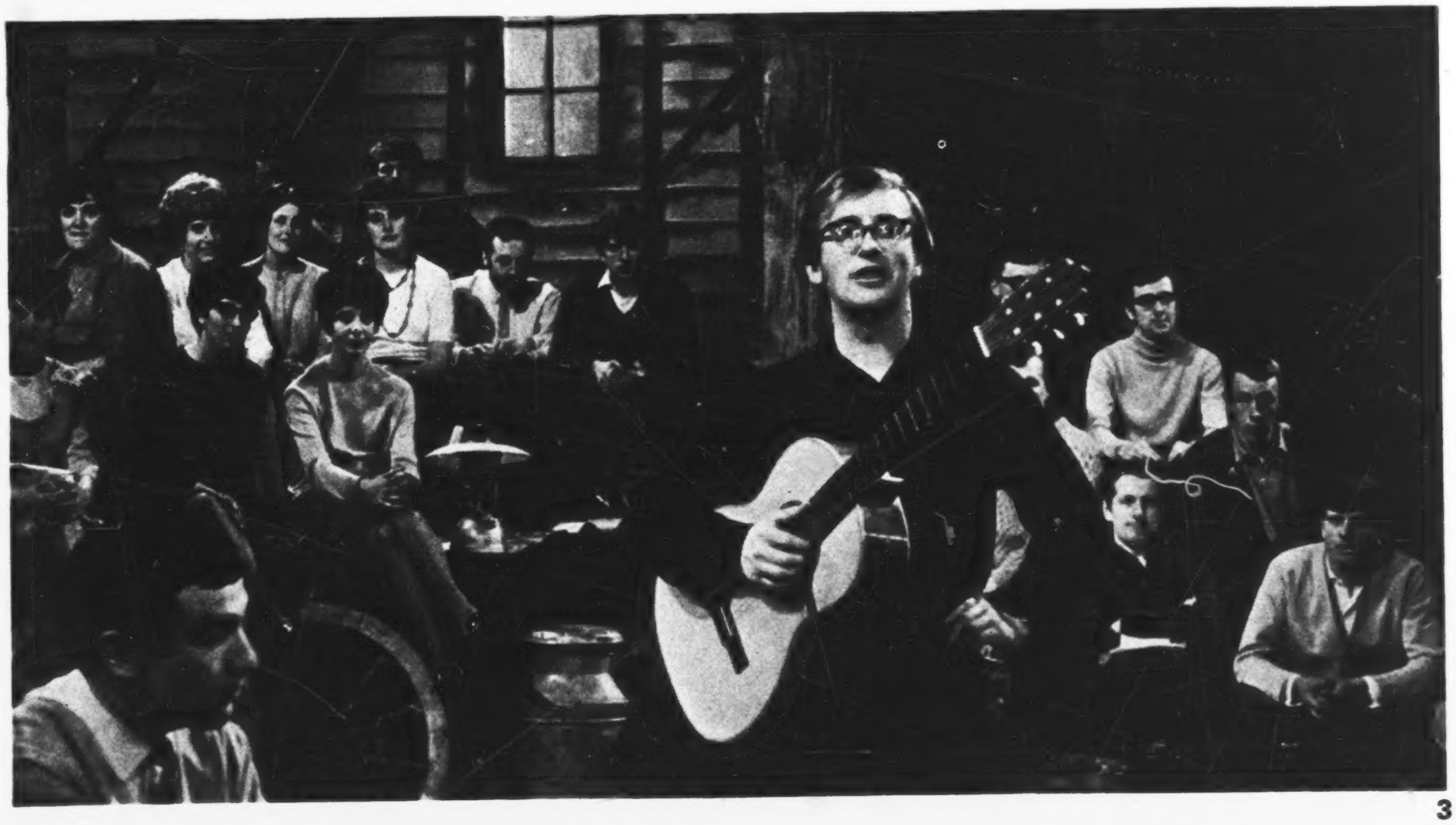
2 Y RHYW DEG. A weekly topical magazine programme for women. *Harlech*

3 SGUBOR LAWEN. A popular Saturday night entertainment series. *Harlech*

1

2





3

1 **HOLI A STILIO.** A weekly discussion and quiz programme. *Harlech*

2 **PROBLEMAU PRIFYSGOL.** A satirical play on university life by the outstanding Welsh-language dramatist, Saunders Lewis. *Harlech*

1

2

WELSH LANGUAGE PROGRAMMES

Programme	Description	Weekly mins.	Time and day
Blodeugerdd	*Anthology of verse*	30	7.00 Thu. Jan.
Byd yr Adar	*Documentary on bird watching*	30	10.30 Tue. 3 Sept.
Canu Gwerin	*Folk music*	30	7.00 Thu. Mar.–Apr.
Cefn Gwlad	*Rural magazine*	30	9.30 Fri. m'thly May–Aug.
Ceiriog	*Documentary*	30	10.30 Tue. 11 June
Clwb Harlech	*Discussion programme*	30	10.30 Tue. m'thly from May
Cofiwch Alw	*Women's magazine*	30	7.00 Mon. to May
Cwm Tawelwch	*Documentary on Nant-y-Moch*	30	9.30 Mon. 26 Feb.
Cwrs y Byd	*International affairs*	30	10.30 Tue. m'thly June–July
Dadl	*Debate*	30	9.30 Fri. to Feb.
Daniel Owen A'r Wyddgrug	*Documentary on Daniel Owen*	30	10.30 Fri. 1 Mar.
Dan y Wenallt	*Drama*	35	8.30 Fri. 1 Mar.
Dros Gymru	*An aerial view of Wales*	55	6.35 Mon. 21 May
Y Dydd	*News magazine*	100	6.00 Mon.–Fri.
Dylan Thomas	*Documentary*	30	11.00 Fri. 1 Mar.
Godre'r Aran	*The Godre'r Aran Choir*	30	8.00 Fri. 1 Mar.
Gweithdy	*Arts magazine*	30	7.00 Thu. alt. wks. from May
Gwyl Fawr y Cowboi	*Documentary on Calgary stampede*	30	10.30 Tue. 9 July
Gwylio'r Gem	*Review of sport in Wales*	30	9.30 Fri. m'thly to Mar.
Y Gwyllt	*Wild life films*	30	5.20 Thu. Aug.–Sept.
Henri a Dai	*Comedy series*	35	6.55 Thu. Apr.–May
Hoff Alawon	*Light music*	30	9.00 Wed. Jan.–Feb., Apr.–May
Hoffem Wybod	*Panel discussion*	30	7.05 Sat. from Nov.
Holi a Stilio	*Welsh quiz*	30	7.00 Mon. May–Sept
Hyn o Fyd	*International affairs*	30	9.30 Fri. m'thly from July
Llafar a Chân	*Variety*	30	7.00 Thu. alt. wks. May–Sept.
Llafar Glod	*Religious discussion*	30	5.00 Sun. Jan.
Llwybrau Llen	*Literary discussion*	30	9.00 Wed. Apr.–May
Llygad y Ffynnon	*Biographical documentaries*	30	10.30 Tue. m'thly from May
Mae Pawb Isio Byw	*Situation comedy*	30	10.30 Mon. from Nov.
Merlod Mynydd	*Documentary on Welsh mountain ponies*	30	7.00 Mon. 29 Jan.
Nos Sadwrn	*From the Welsh league of youth festival*	30	7.00 Sat. 8 June
Nos Wener	*Local current affairs*	30	9.30 Fri. to May
04, 05, Ac Ati	*Late night miscellany*	60	10.30 Tue. m'thly from May
Profiad	*Religious discussion*	30	5.00 Sun. Feb.–May
Pwsi Meri Mew	*Magazine*	30	5.20 Thu. from Oct.
Rhaglen Gwyn Erfyl	*Current affairs*	30	9.30 Fri. m'thly from May
Y Rhyw Deg	*Women's magazine*	30	9 30 Fri. m'thly from May
Seddau Cadw	*Quiz*	30	7.00 Sat. to May
Sgubor Lawen	*Light entertainment*	30	7.00 Sat. May–Nov.
Tel	*Word game for children*	30	5.25 Wed. Feb.–May
Teli-Ho!	*Children's magazine*	30	5.25 Thu. to July
Tir Newydd	*Religious Discussion*	30	5.00 Sun. May–Aug. from Oct.
Tri Chynnig	*Children's quiz*	30	5.25 Wed. Jan.
Trigain Mlynedd	*60th anniversary of Welsh folk music society*	30	9.30 Fri. 13 Sept.

Lists refer to 1968 and p.m.

SMARTIE

JOHN
COTTON
Cigarillos

ADVERTISING CONTROL

THE INCOME OF INDEPENDENT TELEVISION, apart from the overseas sale of programmes, comes from the sale of advertising time. It is, however, a fundamental principle of the Television Act 1964, as of the original Act of 1954, that the programmes should not be provided or sponsored by advertisers. They are obtained by the Authority from independent programme companies under contract. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters – that is to say, the programme companies and the Authority. The advertiser's role is limited to buying time in television for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

There are two provisions in the Television Act for this total distinction between programmes and advertisements. It is the Authority's duty to secure that the advertisements are 'clearly distinguishable as such and recognizably separate from the rest of the programme'. But further, the Act lays down that:

> *Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor. . . .*

Exceptional allowance is made for approved charitable appeals, reviews of publications or entertainments, documentary programmes and other items, but none of the exceptions weakens the force of the general requirement that nothing should be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

The system proceeds smoothly and without argument on this basis. Some of the popular imported programmes do owe their existence to advertisers who have 'sponsored' them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of either of the British television services. But for British viewers these programmes have been bought and broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers.

The Amount of Advertising

The Television Act does not lay down precisely the amount of advertising that may be allowed: it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the beginning of transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, *averaged over the day's programmes*. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6–7 p.m., 7–8 p.m., etc.).

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device, but of course the rigidity of the clock-hour conflicts occasionally with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. So the Authority is prepared occasionally to allow minor departures from the seven-minute maximum if, for example, an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

The Independent Television Authority allows less advertising in its programmes than is common in comparable self-supporting systems abroad.

Distribution of Advertisements

The Television Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of the advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes, the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases, to an average of eight, nine or more an hour. The Authority, however, has been concerned to keep the number of intervals down by extending their length as far as may be consistent with good presentation of both programmes and advertisements. There are about three short advertising intervals an hour in Independent Television.

The Basic Rules

The amount and distribution of advertising in Independent Television are governed basically by the following rules:

1. The total amount of time given to advertising may not exceed six minutes an hour averaged over a day's programmes.

2. Normally, there may not be more than seven minutes of advertising in any one clock-hour; but the Authority may allow a transfer of advertising from one hour to another, or more exceptionally from one day to another, if this seems desirable in the interests of programme presentation.

3. Advertisements shall not be inserted in the course of any broadcast of:

   (*a*) a religious service or programme;

   (*b*) a formal Royal ceremony or occasion;

   (*c*) that part of a programme which covers the appearance of Her Majesty or a Member of the British Royal Family at an event in which such an appearance is only incidental to the occasion;

   (*d*) programmes designed and broadcast for reception in schools;

   (*e*) such other programmes as the Authority may from time to time specify in particular or general terms.

   Note: Periods of at least two minutes must elapse between religious services (as distinct from religious programmes) and programmes in categories (b) or the Royal appearances mentioned in (c), and any advertising that may precede or follow them. For a programme in category (d), the periods of separation from advertising shall be at least two minutes before and one minute after the programme.

4. Subject to the foregoing, the normal use of natural breaks for the insertion of advertising shall be as follows:

   (*a*) In a programme of up to 20 minutes scheduled duration – no internal advertising.

(*b*) In a programme of more than 20 and up to 40 minutes scheduled duration – one natural break for up to 2½ minutes of advertising.

(*c*) In a programme of more than 40 and up to 70 minutes scheduled duration – one natural break for up to 3 minutes or two natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

(*d*) In a programme of more than 70 and up to 100 minutes scheduled duration – two natural breaks for up to 3 minutes or three natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

This rule is not applicable to broadcasts of boxing and wrestling promotions or other events in which there are frequent natural breaks of exceptionally brief duration. In these and in programmes of more than 100 minutes, the advertising shall be distributed in intervals that best serve the interests of good presentation of the programmes.

5. The general aim in the application of these rules is to limit the intervals of advertising between programmes and in natural breaks to an average of about three intervals an hour over a week's broadcasting.

The Postmaster-General was consulted about these rules under Paragraph 5 of Schedule 2 of the Television Act 1964. He agreed to the classes of broadcast in which advertisements may not be inserted and, having regard to the limiting effect of the rules on the number of advertising intervals an hour, came to the conclusion that there was no need to impose a rule as to the minimum interval between any two periods given over to advertisements.

The Practical Effect of the Rules

The number of advertising intervals at the beginning and the end of programmes and in natural breaks is on average fractionally less than three an hour. For the evening hours of 6 p.m. to 11 p.m. in a typical week the position is:

Number of programme hours	35
Number of programmes	56
NUMBER OF ADVERTISING INTERVALS (including the interval at the end of the final programme in each period of five hours)	
(a) between programmes	47
(b) within programmes	51
TOTAL ADVERTISING INTERVALS	98

Taking the whole of an average week, in which about 120 programmes are transmitted from a single station, there are about:

57 programmes with no internal advertising at all. These include the series *World in Action*, *University Challenge*, *This Week* and certain other documentary and current affairs programmes, and some of the early evening children's programmes, as well as the programmes for schools, religious programmes and adult education programmes.

48 programmes with one internal break for the insertion of advertisements. While most of these are half-hour programmes, the group includes the mid-week wrestling and football programmes, a few of the 60-minute plays, and longer documentaries.

15 programmes with two internal advertising intervals. These include 60-minute adventure programmes and westerns; the longer plays; and some feature films. One or two extra-long programmes, such as full-length feature films and suitable sports programmes, may have three advertising intervals.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorized by law and for which the revenue comes from the sale of time for that purpose.

Control of Standards of Advertising

There are over thirty Acts of Parliament that restrict, control or otherwise affect advertisements in Britain. In a sense, one of the most generally powerful of these Acts is the Television Act. It gives to a public board, the Independent Television Authority, the duty and the power:

> to exclude from television any advertisement that could reasonably be said to be misleading, and
>
> to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Postmaster-General, from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Television Act, the Authority is one of the country's official instruments of consumer protection.

There are some 22,500 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of 5- or 7-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television regions, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting events, shows and fêtes. For this kind of publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The other 7,000–8,000 new television advertisements a year are for a vast range of branded consumer goods and services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies – all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully with Independent Television in the cultivation of high standards of television advertising.

The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes a code to govern standards and practice in advertising. This it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Postmaster-General. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under Section 9(2) of the Television Act, the Authority is required to appoint 'a committee so constituted as to be representative of both—

(i) organizations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and

(ii) the public as consumers,

to give advice to the Authority with a view to the exclusion of misleading advertisements . . and otherwise as to the principles to be followed in connection with the advertisements . . .'.

The Act requires that the Chairman of the Committee should be independent of any financial or business interest in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

There are eleven members of the Advertising Advisory Committee under the independent Chairmanship of Mr S. Howard. Three are broadly representative of the public as consumers. These are: a Member of the National Executive Committee and former Chairman of the Federation of Women's Institutes; the Secretary of a large Consumer Group; and a journalist with a special interest in consumer affairs. Four members are concerned in particular with the principles of medical advertising – from the Ministry of Health, the British Medical Association, the British Dental Association and the Pharmaceutical Society. Finally there are four members from organized advertising bodies that are concerned with standards of conduct in advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers and a Committee of press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them. A list of the members is given on page 117.

The Medical Advisory Panel

Section 9(5) of the Television Act requires that the Authority 'shall, after consultation with such professional organizations as the Postmaster General may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to—

> (*a*) advertisements for medicines and medical and surgical treatments and appliances;
>
> (*b*) advertisements for toilet products which include claims as to the therapeutic or prophylactic effects of the products;
>
> (*c*) advertisements for medicines and medical and surgical treatments for veterinary purposes,

and such other advertisements as the Authority may think fit to refer to the panel'.

After consultation with the twelve professional organizations of medicine listed by the Postmaster-General, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers should the occasion arise. A list of the members of the Panel is given on page 117.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

The Independent Television Code of Advertising Standards and Practice

Under Section 8 of the Television Act, it is the duty of the Authority—

> (*a*) to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and
>
> (*b*) to secure that the provisions of the Code are complied with. . . .

The Code, drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Postmaster-General, is reproduced in pages 217–223.

It is to be noted that Section 8(2) of the Television Act empowers the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

The Application of the Code of Standards and Practice

The Authority's Code of Advertising Standards and Practice, with which all of the advertisements must conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use the medium of television may be aware of the standards that apply. It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming – an advisable course, in view of the expense in time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of some 8,000 new advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields, and discussions of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the advertisements in their final form are likely to comply with the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script, and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject.

So some 650 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far-reaching provisions of the Code of Advertising Standards and Practice. More than 10 per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, nine out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other 10 per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. About 1 per cent of the finished films are seen to need minor revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists, are supported by the more formal link of a Joint Advertisement Control Committee composed of ITA and programme company staff under the Chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work and to clear up any doubts that may arise as to the interpretation of the Code of Standards and Practice in relation to particular classes of advertising and advertising methods.

Television Act 1964, Schedule 2

Rules as to Advertisements

1.—(1) The advertisements must be clearly distinguishable as such and recognizably separate from the rest of the programme.

(2) Successive advertisements must be recognizably separate.

(3) Advertisements must not be arranged or

presented in such a way that any separate advertisement appears to be part of a continuous feature.

(4) Audible matter in advertisements must not be excessively noisy or strident.

2. The standards and practice to be observed in carrying out the requirements of the preceding paragraph shall be such as the Authority may determine either generally or in particular cases.

3. The amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment.

4. Advertisements shall not be inserted otherwise than at the beginning or the end of the programme or in natural breaks therein.

5.—(1) Rules (to be agreed upon from time to time between the Authority and the Postmaster-General, or settled by the Postmaster-General in default of such agreement) shall be observed as to the classes of broadcasts (which shall in particular include the broadcast of any religious service) in which advertisements may not be inserted, and the interval which must elapse between any such broadcast and any previous or subsequent period given over to advertisements.

(2) The Postmaster-General may, after consultation with the Authority, impose rules as to the minimum interval which must elapse between any two periods given over to advertisements, and the rules may make different provision for different circumstances.

6. In the acceptance of advertisements there must be no unreasonable discrimination either against or in favour of any particular advertiser.

7.—(1) The charges made by any programme contractor for advertisements shall be in accordance with tariffs fixed by him from time to time, being tariffs drawn up in such detail and published in such form and manner as the Authority may determine.

(2) Any such tariffs may make provision for different circumstances and, in particular, may provide, in such detail as the Authority may determine, for the making, in special circumstances, of additional special charges.

8. No advertisement shall be permitted which is inserted by or on behalf of any body the objects whereof are wholly or mainly of a religious or political nature, and no advertisement shall be permitted which is directed towards any religious or political end or has any relation to any industrial dispute.

9. If, in the case of any of the television broadcasting stations used by the Authority, there appears to the Authority to be a sufficient local demand to justify that course, provision shall be made for a reasonable allocation of time for local advertisements, of which a suitable proportion shall be short local advertisements.

Advertising Advisory Committee

Mr S. Howard, C.B.E. (*Chairman*)
Mr H. F. Chilton
Mr S. W. Day
Mr D. F. Lewis
Mrs G. L. S. Pike, C.B.E., J.P.
Mr S. Rainer
Mrs Jean Robertson
Mr W. Stewart Ross, F.D.S.R.C.S., Eng.
Mr R. C. Sykes
Mr R. F. Tyas
Dr S. Wand, D.C.L., M.B., Ch.B., LL.D.
Mrs Alma Williams

Medical Advisory Panel

Dr A. H. Douthwaite, M.D., F.R.C.P.
Professor Sir Derrick Dunlop, B.A., M.D., F.R.C.P.
Professor R. D. Emslie, M.Sc., B.D.S., F.D.S.
Dr Philip Evans, M.D., M.Sc., F.R.C.P.
Dr A. C. Frazer, C.B.E., M.D., D.Sc., F.R.C.P.
Mr T. L. T. Lewis, F.R.C.S., F.R.C.O.G.
Sir John Richardson, Bt., M.V.O., M.A., M.D., F.R.C.P.
Mr Ian G. Robin, M.A., F.R.C.S.
Mr W. B. Singleton, M.R.C.V.S.
Dr Peter Smith, B.Sc., M.B., M.R.C.P.
Dr K. A. Williams, B.Sc., Ph.D., M.Inst.Pet., A.Inst.P., F.R.I.C.

STAFF AND ORGANIZATION

The staff of Independent Television as a whole amounts to some 8,500 people. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies, and also excludes the considerable numbers employed in ancillary industries serving Independent Television. Details of the staff, officers and members of the boards of the programme companies are given on pages 183-216. The following section contains details of the staff and organization of the Independent Television Authority itself.

THE STAFF OF THE AUTHORITY

Director-General	Sir Robert Fraser, O.B.E.

Deputy Director-General (*Programme Services*)	B. C. Sendall, C.B.E.
Head of Advertising Control	A. Graham, O.B.E.
Advertising Control Officers	H. Theobalds, Mrs. Y. Millwood
Head of Programme Services	J. Weltman, O.B.E.
Senior Programme Officers	S. D. Murphy, P. D. G. Heneker
Religious Programmes Officer	C. J. N. Martin
Education Officer	B. Groombridge
Programme Officers	D. P. O'Hagan, M. Gillies

Deputy Director-General (*Administrative Services*)	A. W. Pragnell, O.B.E., D.F.C.
Secretary to the Authority	B. Rook
Personnel Officer	R. L. Fox, O.B.E.
Deputy Personnel Officer	R. H. R. Walsh
Senior Assistant Personnel Officer	F. B. Symons

Head of Finance	A. S. Curbishley, O.B.E.
Chief Accountant	R. D. Downham
Senior Accountant	R. Bowes
Accountants	C. J. Glover, W. Roscoe, M. Chappin

Chief Engineer	F. H. Steele
Deputy Chief Engineer	A. M. Beresford-Cooke, O.B.E.
Head of Engineering Information Service	A. James, M.B.E.
Head of Planning and Propagation Department	A. L. Witham
Head of Site Selection Section	Col. L. J. D. Read
Head of Service Area Planning Section	R. J. Byrne
Head of Network Planning Section	C. Tonge
Head of Station Design and Construction Department	T. S. Robson, M.B.E.
Deputy Head of Station Design and Construction Dept.	H. W. Boutall, M.B.E.
Head of Masts and Aerials Section	R. C. Hills
Head of Power Section	J. Belcher
Head of Transmitter Section	R. Wellbeloved
Head of Buildings Section	J. A. Thomson
Head of Operations and Maintenance Department	R. C. Harman, O.B.E.

Head of Operations Section	P. S. Stanley
Head of Maintenance Section	J. D. V. Lavers
Head of Technical Quality Control Section	P. J. Darby
Head of Experimental and Development Department	W. N. Anderson, O.B.E.
Head of Automation and Control Section	G. A. McKenzie
Head of Video Section	J. L. E. Baldwin
Head of Radio Frequency Section	F. H. Wise
Head of Information	B. C. L. Keelan
Publications Editor	E. H. Croston
Press and Public Relations Officer	D. Cullimore
Publicity and Television Gallery Manager	M. Hallett
Head of Research	Dr. I. R. Haldane
Regional Officers	
East of England	J. N. R. Hallett, M.B.E.
Midlands	F. W. L. G. Bath
North-East England and The Borders	R. J. F. Lorimer
North-West England	J. E. Harrison
Northern Ireland	Dr. H. R. Cathcart
Scotland	J. Lindsay
South of England	Cmdr. G. W. Alcock, O.B.E., R.N. (Retd.)
South-West England and Channel Islands	W. A. C. Collingwood, O.B.E.
Wales and West of England	L. J. Evans
Yorkshire	R. Cordin
Regional Engineers	
South	H. French
Midlands	G. W. Stephenson
North	H. N. Salisbury
Engineers-in-Charge	
Belmont	J. R. Clarke
Black Hill	P. T. Firth
Black Mountain	R. Cameron
Burnhope	F. L. Firth
Caldbeck	A. V. Sucksmith
Caradon Hill	K. Archer
Chillerton Down	E. A. Harman
Croydon	G. E. Tagholm, M.B.E.
Dover	A. D. B. Martin
Durris	D. H. Rennie
Emley Moor	I. C. I. Lamb, M.B.E.
Fremont Point	W. D. Kidd
Lichfield	N. G. Payne, M.B.E.
Mendlesham	W. D. Thomas
Moel-y-Parc	E. Warwick
Mounteagle	W. G. Learmonth
Presely	L. Evans
St. Hilary	W. Woolfenden, M.B.E.
Stockland Hill	P. G. James
Winter Hill	S. Catterall

ITA ORGANIZATION

The Authority's establishment at the end of 1968 totals 792 made up as follows:

Headquarters	365
Regional Offices	26
Transmitting Stations	401

During the year, there has been a significant increase in the staff at Headquarters to deal with the large expansion programme being carried out in the Engineering Division to provide for transmissions in UHF and colour. The number of manned transmitting stations remains at twenty, but an increasing number of satellites and relay stations are now being built. In anticipation of this greater activity, three new appointments of Regional Engineer have been created. These will work alongside the existing Regional Officers in the areas in which they are located. During the year, an additional regional office was opened in Leeds to look after a new programme company, Yorkshire Television. There are now twelve Regional Offices.

Under the Director-General, the headquarters staff is divided into five main divisions:

Programme Services
Administrative Services
Engineering
Finance
Information

Programme Services

This division, under the Deputy Director-General (Programme Services), is responsible for the whole range of the output of Independent Television in both the programme and the advertising fields, its control and supervision.

The Programme Department deals with the approval and supervision of programmes in relation to matters such as balance, quality, good taste and decency, and the maintenance of political impartiality; and to detailed matters such as the administration of control of hours of broadcasting and the requirements concerning foreign material.

The Advertising Control Department deals with the whole range of advertising on television and is responsible for ensuring that the strict control provisions which apply to advertisements are observed.

The Research Department is responsible for obtaining, by audience research, knowledge of the state of public opinion about Independent Television programmes.

The Regional Offices also form part of this division.

Administrative Services

This division, under the Deputy Director-General (Administrative Services), consists of two departments:

The Secretariat, under the Secretary of the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies. The Secretariat also services the General Advisory Council, the Standing Consultative Committee, which constitutes the formal link between the Authority and the programme companies, and the advisory committees which assist the Authority on advertising, education and religion.

The Personnel Department is responsible for all personnel and establishment matters, including the welfare of staff and the office administration, accommodation and services. It is also responsible for trade union liaison and negotiation.

Engineering

This Division is under the control of the Chief Engineer, who takes general responsibility for the development and maintenance of the Authority's transmitting system.

The Planning and Propagation Department is responsible for all the work leading up to the choice of a site for a transmitter.

The Station Design and Construction Department undertakes all the work concerned with design, construction, installation and commissioning of transmitting stations.

The Operations and Maintenance Department takes over responsibility for a station as soon as it is ready to start transmitting. It maintains and operates the equipment, monitors the transmitted signal and takes action to correct any faults in the lines network.

The Experimental and Development Department is concerned with studies relating to radio propagation, the investigation of interference, problems of reception, problems relating to colour television and the development of special purpose equipment in the laboratory.

Finance

This Division, under the Head of Finance, is responsible for the Authority's internal financial controls and procedures, e.g. budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority. It is also responsible for advising the Authority on matters of financial policy and on the financial aspects of general policy.

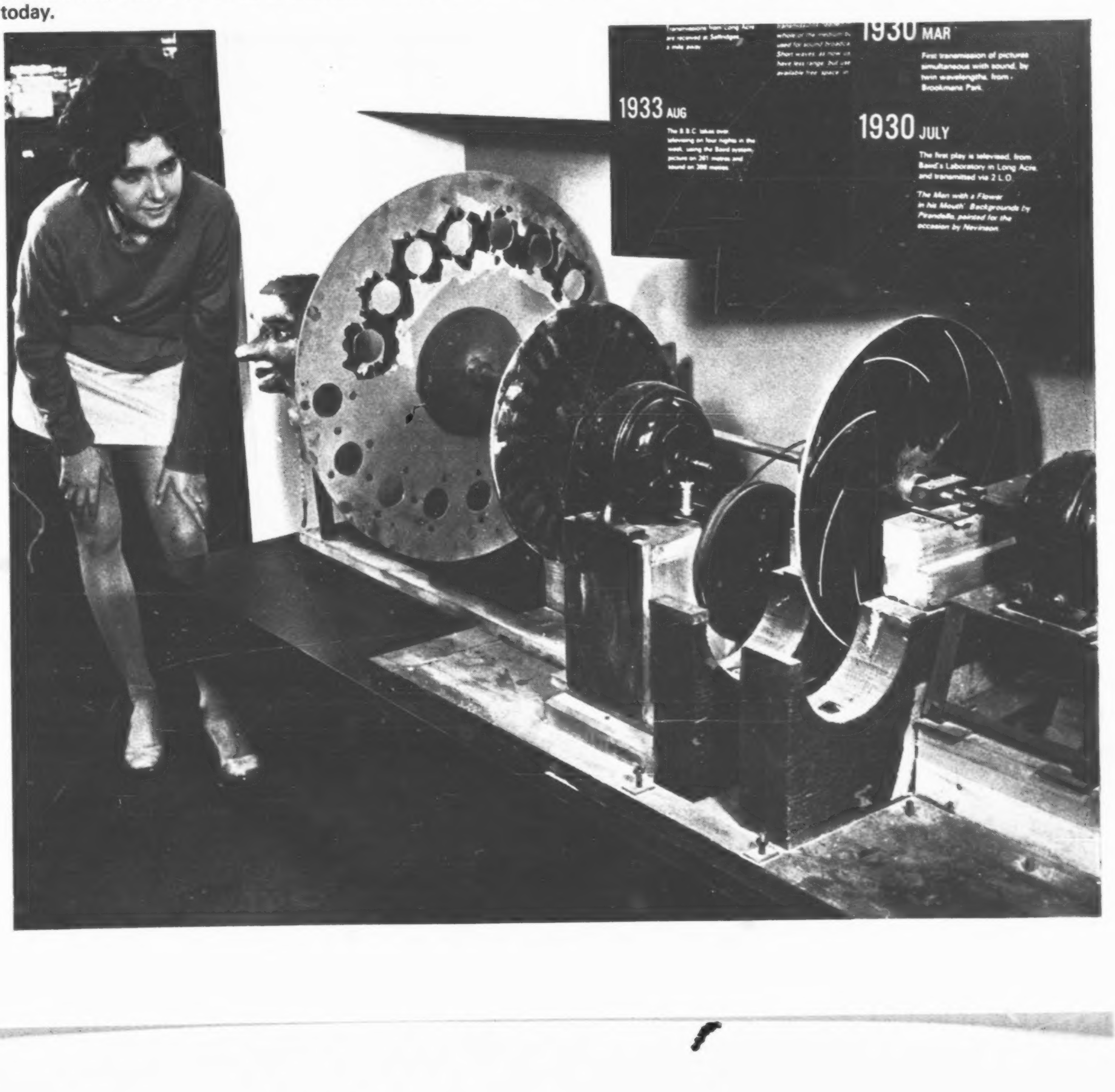
Information

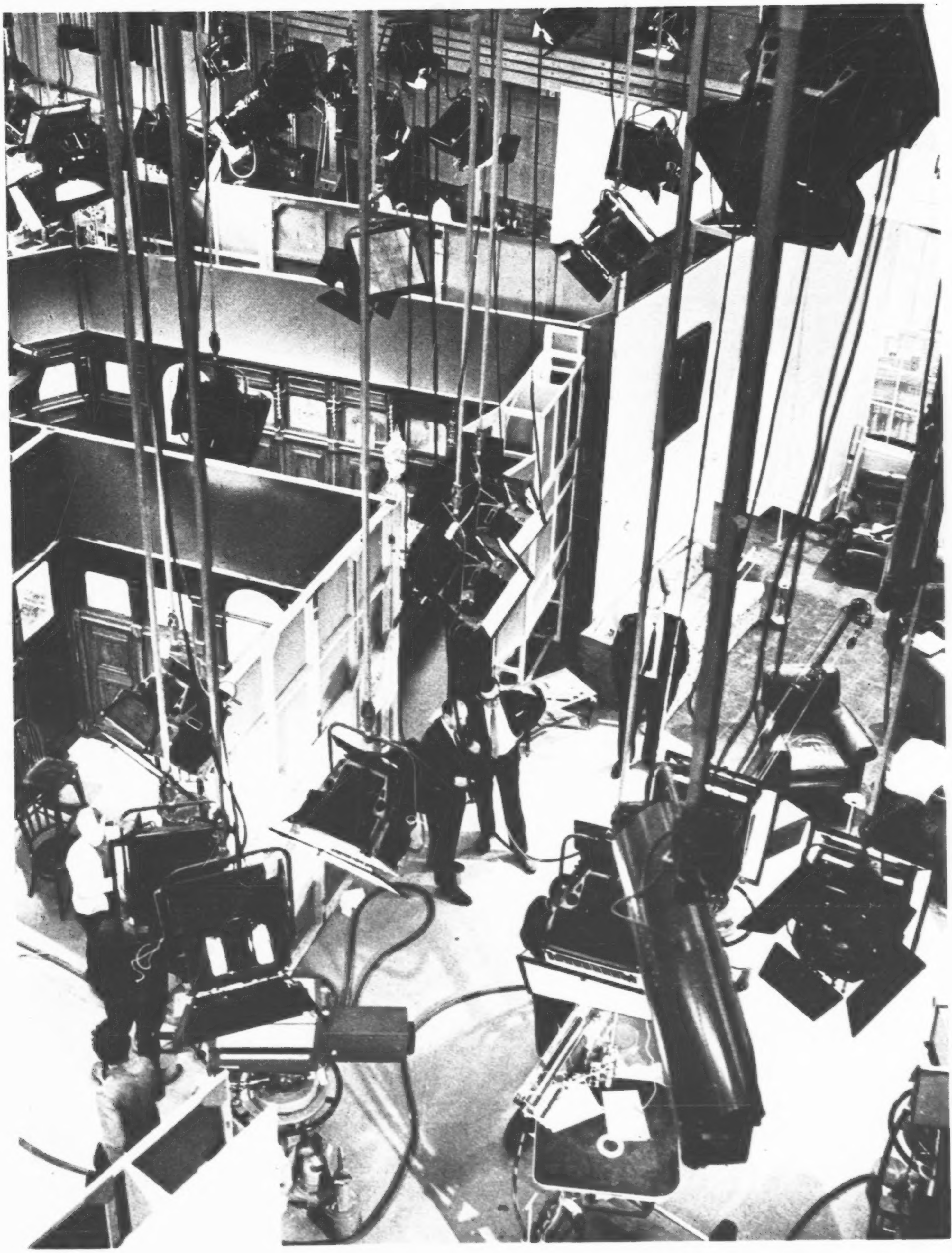
The Head of Information is responsible for the provision of information to the public about the Authority's activities, and is assisted in this work by specialists dealing with publications, press relations and exhibitions.

Training

The special courses at the Marconi College at Chelmsford established for the training of engineers on transmitting stations have been supplemented by additional courses to cater for colour and the latest techniques in transmission. In addition, extensive use is being made of specialist courses run by professional organizations. Emphasis is being given to management training for numbers of the headquarters staff.

ITA TELEVISION GALLERY. A reproduction of John Logie Baird's first successful TV camera built in 1926. The Television Gallery, opened at 70 Brompton Road in September 1968, sets out visually the history of the invention of television, shows the state of television throughout the world, and describes the workings of television as it is today.


1930 MAR
First transmission of pictures simultaneous with sound, by twin wavelengths, from Brookmans Park.
1933 AUG
1930 JULY
The first play is televised, from Baird's Laboratory in Long Acre, and transmitted via 2 L.O.
The Man with a Flower in his Mouth' Backgrounds by Pirandello, painted for the occasion by Nevinson.



TECHNICAL OPERATIONS

THE INDEPENDENT TELEVISION AUTHORITY PLANS, BUILDS AND OPERATES the network of transmitting stations which bring Independent Television programmes to viewers throughout the United Kingdom.

The ITA's first transmitter went on the air at Croydon on 22nd September 1955. By early 1969 the ITA will have commissioned its forty-fifth VHF transmitting station and over 98 per cent of the population will be able to receive the 405-line VHF service.

The ITA colour service will start by about the end of 1969. This will be transmitted from a second national network of ultra high frequency (UHF) transmitters, which will use 625-line standards. The first twenty-five high power transmitting stations for this UHF network are being built during the period 1969–71. The ITA and the BBC will share the stations, some of which are already in use for BBC2 transmissions.

New tall masts have been constructed at some stations and at others the existing masts are being extended or strengthened to accommodate UHF aerials. At three sites a new type of mast was required: exceptionally tall in order to give sufficient range, and very strong in order to carry all the aerials needed for existing ITA and BBC services and all foreseeable television and FM sound services. These three new masts have been built by the ITA of tubular steel instead of the usual open lattice construction. The two at Emley Moor in Yorkshire and Belmont in Lincolnshire are 1,265 ft high, at the time the tallest man-made structures in Europe. The third, at Winter Hill in Lancashire, is 1,015 ft high.

Technical characteristics of transmitting stations, particularly channel frequencies, require the Postmaster-General's approval and by international agreement are chosen to minimize interference with the services of neighbouring countries.

Vision and Sound Links

The programmes which the viewer receives from his local ITA transmitter originate from many different sources and come over routes which vary from programme to programme. It is an operation which requires the co-operation of the programme companies, the Post Office (which provides the bulk of the cable and microwave circuits), and the ITA transmitters.

A network of vision and sound circuits provides the links between the various ITV areas and between the studio centres and the ITA's transmitters. This network is rented by the Authority from the General Post Office. The vision circuit totals about 3,100 miles, about half of which is built up by microwave radio systems and half by underground coaxial cables. To carry signals to the more remote transmitting stations and to meet short-notice requirements, the Authority has itself installed a number of microwave links which are fed by an 'off air' signal received from another transmitter.

Research and Development

During 1968 the Authority's engineering research and development effort has again been expanded. The Experimental and Design Department has specialist sections for radio frequency, colour television and equipment automation problems. The facilities in the colour television section have been greatly extended and now include the latest types of colour slide scanner, colour telecine machine and colour videotape recording equipment. The Automation Section has started work on a survey of the possibilities and the problems of automatic control of the entire ITA network.

Planning and Propagation Studies

The ITA Planning and Propagation Department is sharing with the BBC the work of planning the UHF transmitter network for the three national colour services. Its staff also find and acquire the sites required for the ITA transmitting stations and plan a network of links joining these to the studios. The ITA and BBC are sharing equally the UHF transmitting stations. The Department will be very busy during the coming year, for it must find and survey sites for a number of BBC2 stations in

---

IN THE STUDIO. Looking down from the gantry on to the array of technical equipment on the set in one of Yorkshire Television's studios.

addition to the large number required for the ITA UHF stations now being planned.

Engineering Information and Liaison

During 1968 the ITA Engineering Information Service was expanded. It will advise the trade and the public on problems of UHF and colour reception. Collaboration with the engineering services of other broadcasters is being increased. Senior engineers, both from the Authority and from the Programme Companies, continue to contribute to the work of many national and international committees, dealing not only with the problems of colour television and UHF broadcasting, but also taking part in studies throughout the broadcasting field.

Studio Facilities

Independent Television programmes are produced and presented by the programme companies from more than sixty studios in centres at Aberdeen, Belfast, Birmingham, Bristol, Cardiff, Carlisle, Dover, Dundee, Edinburgh, Glasgow, Hull, Leeds, London, Manchester, Newcastle, Norwich, Plymouth, St. Helier, St. Peter Port, Sheffield and Southampton. In addition, the programme companies operate extensive outside broadcast units. Details of the technical facilities of the programme companies are given on pages 184–214.

Transmitting Station Operation

Twenty of the Authority's stations have engineering staff in attendance throughout broadcasting hours. They control, monitor and maintain not only their own stations but also twenty-three remotely controlled stations operated by the ITA. For the greatest reliability, the manned stations are equipped with duplicate sets of transmitters, each set composed of one vision and one sound unit. One station, St. Hilary, which broadcasts two programmes, has two duplicate sets.

The unmanned relay stations also have duplicate equipment; they receive programmes on one channel from a 'parent' station and, after amplification, these are re-broadcast on another channel. They are supervised and, normally, controlled by staff at the respective 'parent' stations but, should control be lost, can continue to operate automatically. These stations are maintained by mobile maintenance teams which are usually based at a parent station. Visits are made regularly, usually quarterly, when all apparatus is checked, tested, and restored to a high standard of working. The unmanned stations have continued to prove very successful.

Programmes come to the ITA's transmitting stations from the studios of the programme companies in the form of electric signals. The work of the transmitters is to magnify these signals and combine them with 'carrier waves'. The signals are then radiated from the aerials at the top of the transmitting masts or towers. The signals come into the stations by underground cables, or by microwave transmissions received by a dish aerial on the mast.

The sound and picture signals are separate. They are sent to the control room, where the station's duty engineer is in charge of instruments to monitor the performance of different parts of the transmitter. He can make direct telephone contact with the GPO engineers at certain linking points for the incoming signals, or with the studios of the local programme company. His television monitors show the picture as it comes into the station and as it leaves the transmitter.

From the control room, the sound and picture components of the programme go to the sound transmitter and to the vision transmitter. There are usually two sets of these transmitters, working either together or separately, so that routine maintenance can be carried out without interrupting the programmes and so that, in the case of a fault on one transmitter, the station can still stay on the air. In the transmitters, the signals are amplified in stages, processed, and are put on to 'carrier waves' which have fixed frequencies; the signals are then usually amplified again.

When the sound and vision signals emerge from their transmitters, at full power and ready to be broadcast, they are combined in the combining unit. The combined signal passes to the aerial switching frame, where a special kind of switch can route the television signal either into the two halves or one half of the transmitting aerial in a number of ways. To carry the finished signal up to the aerial, two co-axial feeder cables run from the aerial switching frame up the mast or tower. The aerial is carefully tailored to radiate the signal in the pattern required, less power being radiated where it is not needed.

Power for the transmitters comes to the station's switch room from the national electricity grid. As a protection against power failure, a second supply from a different area is arranged where possible, or a standby diesel generator is installed. At all staffed transmitting stations there are also slide scanners and record players that make it possible for announcements and captions to be broadcast from the station itself if an emergency arises.

THE ITV NETWORK

THE PROGRAMMES WHICH THE VIEWER RECEIVES from his local ITA transmitter originate from many different sources and come over routes which vary from programme to programme. It is an operation which involves the programme companies, the Post Office (which provides the bulk of the cable and microwave circuits), and the ITA transmitters.

The Independent Television system is unique in the way in which so many sources are linked together: this whole complex operation is known as 'networking'. The BBC tends to route most of its programmes through a central control in London; regional studios then opt to pass on to the transmitter either the programme from London or their own local output. The ITV network, on the other hand, is re-established after each programme break, usually with a different centre of origin and only going to London for programmes actually originating there. The organization of this network has become increasingly sophisticated over the years and provides one of the sources of vitality in the Independent Television service.

The programme journal may announce the following series of items for a particular Independent Television region:

1.10	*Going Places*
1.35	*Cooking With Katie*
2.05	*News from ITN*
2.10	*World of Sport*

If the viewer switches on his set in advance of 12.40 he will find a tuning caption on the screen. The complete sequence of items on the transmission schedule will be:

13.08.30	ITA tuning caption (slide/music)
13.11.05	ITA announcement (slide/tape)
13.13.20	Company identification (slide/tape)
13.13.27	*Going Places*
13.38.25	*Cooking With Katie*
14.04.50	Clock and announcements
14.05.00	*News from ITN*
14.10.46	*Weather Flash*
14.11.01	*World of Sport*
14.50.52	Advertisements (2 minutes)

The news will originate from ITN's studios in Kingsway, London; from there it will be passed by cable to the switching centre under the new Post Office Tower and thence by cables and microwave radio links be passed on to the complete network. The news will start exactly on time and each local company will switch over as the ITN opening caption appears. The symbol from the local studio will be used here to bridge the small gap between the announcement of programme details and *ITN News*.

At the end of the news item the network will be switched over to receive the output from Wembley studios for *World of Sport*, which in itself consists of a large number of contributions from outside broadcast units covering various sporting events. This switch over of the network is locally covered by the announcer, seen in vision, while the engineers are busy checking that the next incoming programme is correctly routed and properly set up in both sound and vision.

Also the local station will be made to run exactly in step with the next incoming programme, line-by-line and frame-by-frame, so that at the correct time the announcer can be faded out and *World of Sport* faded in. The announcer and engineers can then relax for a few moments, just making sure that all goes well, until their next burst of activity, the running of the advertisements. These are always sent out from the local studio and involve using film, slides, the announcer, or videotape. To warn the local studios of a break for advertisements a little striped dot appears one minute before the break on the top corner of the screen (usually out of sight on the home receiver) and disappears again exactly five seconds before the break. These five seconds allow the local film scanner to be run up to speed, ready to take over from the network.

So it goes on all through the day, sometimes from London, sometimes from Manchester, Birmingham, Cardiff or a remote O.B. unit. More dramatically the pictures might be coming from America via a satellite, received at Goonhilly, converted from American 525-line pictures to 405-line pictures by ITN and passed into the network. Always the announcer is ready to come on the screen to hold the fort during a delay or to explain a breakdown. When the number of switching operations and miles of network route are considered, it is perhaps surprising how seldom any mishaps occur.

Better Viewing of Independent Television

THREE THINGS ARE INVOLVED in bringing a good picture into the home:

1. The Set. The television set must be capable of receiving signals transmitted by the ITA and must also be properly tuned. In a place where the signal strength is weak it is all the more important to have a set with good sensitivity, able to take full advantage of the available signal.

2. The Feeder Cable. Cables which link the set to the aerial vary in efficiency and the use of a good quality type can be of considerable advantage. This is particularly important for the new 625-line UHF transmissions. The farther away the set is from the aerial, the more important it is to use a first-class low loss lead-in cable.

3. The Aerial. Most reception problems are attributable to the aerial. The strength of the signal depends upon the distance from the transmitter and the extent of intervening hills and buildings; the weaker the signal the more necessary it is to have a good aerial.

In places where there is a clear line of sight to the transmitter a strong signal may be received for a considerable distance. In Band III, if the signal is very strong, a good picture can be obtained with a portable stand aerial on top of the set or on a piece of furniture close to it; but, depending on the placing of the set or the location of the home, reception may be disturbed by the movement of people in the room or traffic outside. It is much better to use an aerial on the roof or in the loft. Such an aerial is essential for good reception in weak signal areas.

The aerial must be chosen to suit the particular conditions. The largest and most expensive aerial is not necessarily the best in all circumstances, and aerials of very different shape can give comparable performance. Moreover, because of obstructions on the line of sight from the transmitter, the same aerial may give quite different results in adjacent houses, in different rooms of the same house, or even in different parts of the room. An aerial erected for reception of BBC Band I programmes may not be suitable for ITA Band III or of course UHF reception. A reliable local dealer is generally familiar with the problems to be overcome and can advise on the most suitable types of aerial for the particular locality.

Aerials and feeder cables do not last for ever. Partially broken aerials or cables cause loss of picture strength, increase of noise, or disturbance to the picture by the movement of people close to the receiver. Again this is a matter for a dealer.

General Reception Problems

Radio waves conveying television pictures arrive at the viewer's aerial from the transmitting station along a variety of paths. As well as the direct path there are others produced by mirror-like objects such as houses, tall buildings and the ground itself, which reflect the radio waves onto the viewer's aerial. Although the waves travel at the speed of light, each takes a slightly different time, depending on the length of the path, to arrive at the viewer's aerial. The waves along each path may arrive in or out of step with each other, in other words in or out of 'phase' with each other.

Should signals along two different paths arrive at the viewer's aerial out of phase they will tend to cancel each other. In the extreme case where two signals are present and are equal in strength and completely opposite in phase relationship, no signal at all will be passed to the television receiver. The resultant signal passed to the receiver will thus always depend upon the relative strengths and phases of the complex arrangement of waves picked up by the receiving aerial. The signal strength received by one viewer can therefore be different from that of his neighbour. In built-up areas signals may vary tenfold or more between adjacent locations.

A small change in the position of the receiving aerial often makes a big difference to the strength of the signal passed to the receiver. The quality of the picture can sometimes be improved considerably by altering the direction of the aerial a few degrees, by moving it a few feet vertically or horizontally, or by slight tilting.

Some areas of the country are more difficult to serve than others. In general, hilly areas present more difficulties than relatively flat terrain. Where a hill shields a town from the transmitter, a general loss of signal is suffered all over the town. At the same time, signals are often reflected from surrounding hills, making it essential that the receiving aerial should be installed with great care. The provision of an outdoor aerial in this case is almost essential. It is in these circumstances that the viewer's picture could be marred by a condition known as 'ghosting'.

A ghost can be identified as a weak replica of the picture, displaced usually towards the right hand side of the screen. This 'ghost' is produced by yet another transmission path, this time a longer one, here involving quite a long time delay in the arrival of the wave compared with those which travel by the shorter and more direct paths. In general the reflecting object producing this wave will be a hill or large building situated behind or to the side of the viewer's aerial. To minimize the effect of this long path it is necessary to install a receiving aerial having a well defined directional beam which will discriminate against the unwanted ghost signal and at the same time enhance the wanted signal.

By turning the aerial slightly it is often possible to reduce ghosting or eliminate it altogether. If the aerial is masked from the transmitter by an obstruction, it is sometimes possible to find a better signal than the direct one by 'aiming' the aerial at a strong ghost signal reflected from neighbouring buildings or high ground.

In practically all cases where improvement is possible, the receiving aerial is the key factor and it is here that a local dealer, who knows the difficulties associated with reception in his territory and the type of aerial suited to overcome them, can be of the greatest assistance.

Special Reception Problems

Once the optimum position has been found it is unlikely to change unless the complex wave pattern arriving at the viewer's aerial is disturbed. The following are special problems which may arise:

New Buildings in Cities. In cities, reception problems are likely to arise suddenly and unexpectedly. When a number of complaints are received within a few days from a highly built-up area saying that signal strength has considerably diminished, it is usual to associate such a happening with the erection of a tall building block between the receiver and the relevant transmitter. Or, if 'ghost' signals have become evident where none previously existed, a new structure is to be looked for either behind or to the side of the affected area. The radio wave pattern can also be affected by the demolition of buildings in the vicinity. The retailer will, however, usually be able to restore the service by repositioning the aerial.

Power Mains Variations. In country districts, particularly if they happen to be in low field strength areas, viewers' receivers are often working at full stretch. If power mains variations in cold weather cause a change in receiver working conditions, picture size variations, line and frame hold variations, and increased 'noise' can then arise. ('Noise' in a television signal usually appears on the screen as white dots and flashes.)

Unusual Atmospheric Conditions. At certain times of the year, usually during high-pressure periods associated with fine weather, Band III reception in some areas is severely interfered with by the signals broadcast from other transmitters working on the same channel frequency. The most frequent evidence of this effect is the appearance on the picture of horizontal lines which are not synchronized with the normal pictures lines and move up or down.

Pockets of Poor Reception. In any area shown on a field strength coverage map as having a signal of adequate strength for worthwhile viewing, there are sure to be pockets of poor or very poor reception. Frequently they are shadow areas created by natural topography or man-made objects, so that individual viewers are unable to obtain a good picture. In such conditions a communal distribution system can prove advantageous.

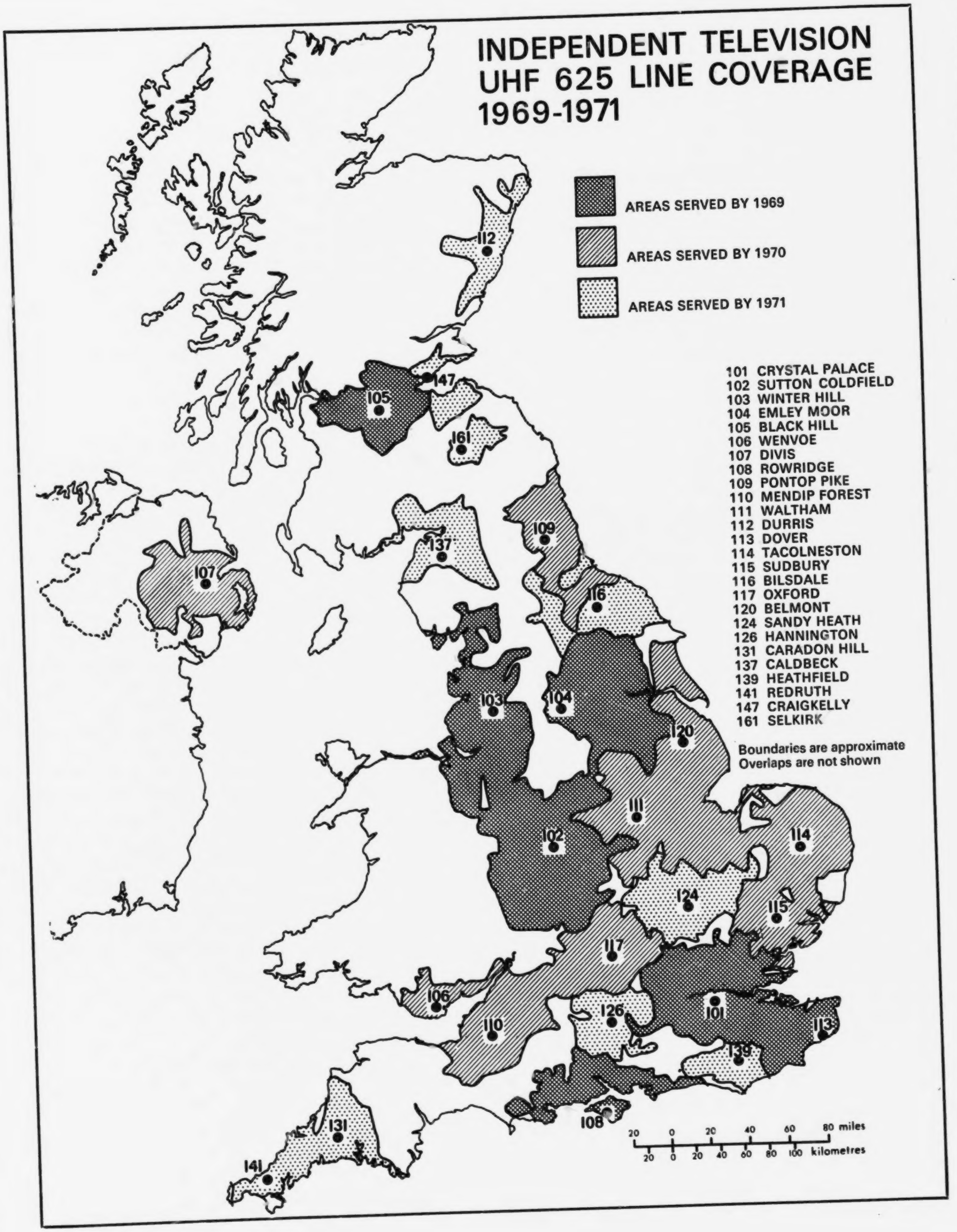
Changes at Transmitters

In order to extend or improve an existing service, the Independent Television Authority must occasionally make radical changes to the aerial system at the transmitting station. In fact it is sometimes necessary to build a completely new and higher mast alongside the old one. When this is done the complex wave pattern arriving at the viewer's aerial is inevitably disturbed. While for a very large proportion of viewers the change results in an improved service, a small minority may receive an inferior service until their aerials have been repositioned.

An increase in the height of the transmitting aerial, while improving the service for a large number of viewers in the more distant areas, sometimes fails to give equal benefit to a small minority of viewers already susceptible to ghost interference. This is because although the strength of the direct signal itself is likely to be improved, the strength of the ghost signal is sometimes increased in a greater ratio; the elimination of the ghost then becomes more difficult. Nevertheless a good aerial installed by a competent retailer should still provide a satisfactory picture.

For details of UHF 625 line colour service reception see pages 129–143.

INDEPENDENT TELEVISION UHF 625 LINE COVERAGE 1969-1971


AREAS SERVED BY 1969
AREAS SERVED BY 1970
AREAS SERVED BY 1971
112
147
105
161
109
137
107
116
103
104
120
111
102
114
124
115
117
106
110
126
101
113
139
108
131
141
20 0 20 40 60 80 miles
20 0 20 40 60 80 100 kilometres

101	CRYSTAL PALACE
102	SUTTON COLDFIELD
103	WINTER HILL
104	EMLEY MOOR
105	BLACK HILL
106	WENVOE
107	DIVIS
108	ROWRIDGE
109	PONTOP PIKE
110	MENDIP FOREST
111	WALTHAM
112	DURRIS
113	DOVER
114	TACOLNESTON
115	SUDBURY
116	BILSDALE
117	OXFORD
120	BELMONT
124	SANDY HEATH
126	HANNINGTON
131	CARADON HILL
137	CALDBECK
139	HEATHFIELD
141	REDRUTH
147	CRAIGKELLY
161	SELKIRK

Boundaries are approximate
Overlaps are not shown

UHF AND COLOUR

INDEPENDENT TELEVISION'S COLOUR SERVICE ON 625 LINES UHF will start by early 1970 in London, the Midlands and the North of England (Lancashire and Yorkshire). If the GPO inter-city programme links are available sooner it is hoped that the starting date for colour may be advanced to the autumn of 1969.

To provide these new colour services, the ITA is constructing an entirely new network of transmitting stations to serve all parts of the country. The planning of this network is being carried out jointly with the BBC and the GPO. A very large number of transmitting stations (approximately sixty high power transmitting stations and many low power ones) will eventually be required.

In order to achieve the rapid development of the colour services for ITV, the Authority is aiming to build twenty-six main transmitters during the three years 1969–71, in addition to a large number of relay stations, at a capital cost of some £10½ million. Compared with the rate at which the Authority's VHF transmitters were built (thirty-six in thirteen years), this programme represents one of the most intensive television engineering projects ever contemplated.

The Government has decided that this new network of transmitters will use the UHF (Ultra High Frequency) band, known as television Bands IV and V, and that 625 line television standards will be used. It is planned that these 625 line transmissions will eventually entirely replace the 405 line standard transmitters being used at the present time for the ITA and BBC 1 services.

The UHF television transmitting band extends from 470 to 854 MHz and is divided into forty-four channels. Channels 21 to 34 (470 to 582 MHz) form Band IV and channels 39 to 68 (614 to 854 MHz) Band V. Each transmitting station will eventually be assigned up to four channels, grouped so that they can be received with one aerial. Only one of these channels will be used for ITA transmitters. A further two are to be used by the BBC for their first and second services; the fourth has not yet been allocated.

Preparing to Receive Colour

With one or two exceptions all television sets now in production are designed to receive both the old 405 line and the new 625 line transmissions. Most receivers sold during recent years were also of this dual standard type, although some supplied without a UHF tuner will need to have one fitted. On such dual standard sets it will be possible to receive the ITA 625 line service in black-and-white as soon as transmissions start in any area, provided a suitable aerial is fitted.

Britain is using the PAL colour television system. In this system the colour television signal consists of a standard monochrome, or black-and-white signal, with a separate composite colour signal added. This system has been specially designed so that ordinary black-and-white television receivers will ignore the colour part of the signal and show a perfectly normal black-and-white picture. Naturally for colour reception a special colour receiver is required but this is also able to show black-and-white programmes when desired.

Aerial Siting

As already explained, a network of UHF transmitters is being set up in collaboration with the BBC. Once the duplicate UHF service reaches an area, therefore, viewers will be able to receive all the present services on 625 lines, using only one small UHF aerial.

The type of aerial required depends very much on local conditions. A loft or small outside aerial will probably be satisfactory for an open site with a clear view of the transmitting aerial. (A set-top aerial is not recommended because the signal will vary from channel to channel and when people move about in the room.) In most built-up areas, where there are local obstructions, and in places screened from the transmitting aerial, larger receiving aerials are needed. The aerial must be carefully positioned to pick up the best signal from all three UHF services and to reject reflections from the surrounding obstructions.

All British UHF aerials are designed to have a wide band width and will receive all three channels radiated from a station. Normally three aerial sizes (A, B and C) are manufactured to cover the whole of Bands IV and V. Two further special wide band aerials (D and E) are available for the few stations which do not use standard channels. The receiving aerial group required is indicated in the list of the ITA's UHF transmitting stations on page 132.

The following notes give some guidance on the siting of UHF aerials:

(1) Most viewers in reasonably favourable locations within 20 or 30 miles of a high-power station will find an aerial of 8 to 10 elements suitable. A highly directional aerial, possibly in the form of a double or multiple unit with 36 or more elements altogether, may be necessary in order to obtain satisfactory reception in an area where the direct transmission path is obstructed by a hill or tall building, and considerable care may be needed to find the best position.

(2) Indoor and set-top aerials are likely to give poor and variable results, and are not in general suitable for UHF reception. Results with this type of aerial may be satisfactory in a very favourable location near to a transmitting station such as in a flat or room on the side of a tall building nearest to the transmitter and with an unobstructed line of sight to it; but even in such locations the quality of the picture, although perhaps satisfactory, may be still further improved by the use of a relatively simple outside aerial fixed to a window-frame. When a set-top aerial is used reception is liable to vary as people walk across the room.

(3) In places immediately in an area shadowed by a steep hill, really good reception may be impossible. It is planned to serve many such areas better with additional low-power stations. The presence of a large steel-framed building may also make reception difficult.

(4) If possible, the receiving aerial should be mounted in a position from which there is an unobstructed line of sight to the transmitting aerial. If this is not practicable, it should be placed in a high, open position with as few obstructions as possible in the direction of the transmitter, particularly avoiding obstructions close to the receiving point.

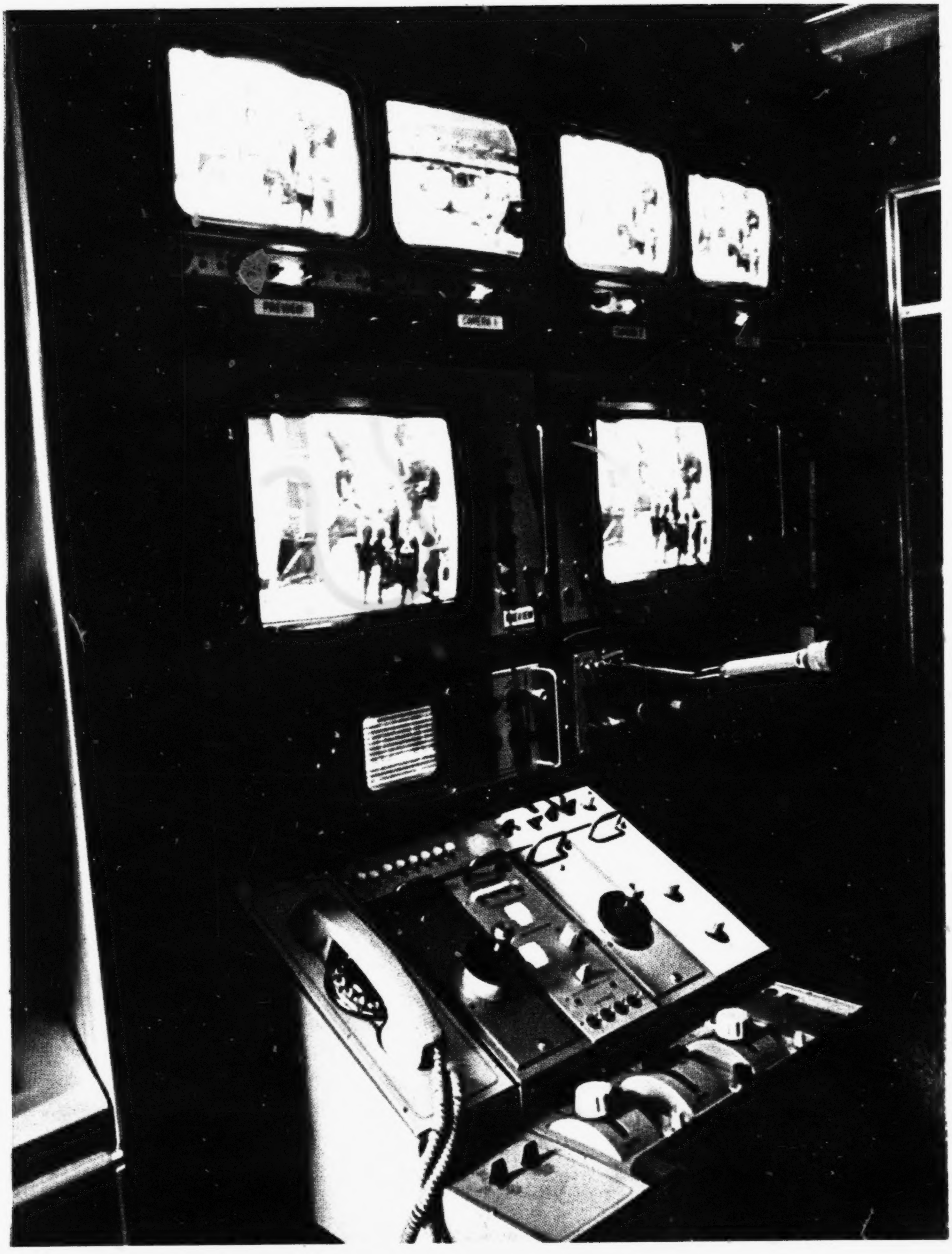
(5) All UHF receiving aerials are directional. For maximum signal level they must, therefore, be pointed accurately at the transmitting aerial, although it may sometimes be better to orientate the aerial slightly off the theoretically correct direction in order to reject or reduce undesired signals. When installing the aerial it should first be pointed in the direction of the transmitting station and then turned slightly either way until a position is found which gives the maximum signal strength. Then it should be moved over a distance of two or three feet, upwards and downwards and also sideways, on its mount before clamping it, so as to find the position that gives the best reception on all three UHF channels. Finally the direction must be checked again. This operation requires two people, one to move the aerial, the other to watch the television screen and indicate when the best reception is obtained, i.e. the clearest picture, free from multiple images (ghosts) and 'grain'. If the picture is faint and covered with 'grain' or 'snow' but is satisfactory in other respects, a marked improvement can usually be made by using an aerial amplifier. These are designed either to be fitted to the aerial itself or to plug in at the back of the television receiver. It is a simple matter for your television supplier to try an amplifier so that you can observe its effect.

(6) It may be possible to receive a satisfactory picture in a shadow area by pointing the aerial at a large building outside the shadow area which acts as a reflecting surface. Pictures received in this way do, however, tend to be less sharp than signals received direct, and to vary according to weather conditions.

(7) When a new aerial system is being installed which includes aerials for Bands I and III as well as for UHF, it is usually best to put the UHF aerial at the top of the mounting and spaced from the other aerials beneath it. If the UHF aerial is on a separate mounting, it should be well clear – at least two feet and preferably not less than about four feet – from other aerials, gutters and roof surfaces.

(8) The aerial should be connected to the television receiver by low-loss 75-ohms coaxial cable. Tubular twin or balanced feeders are not recommended and flat ribbon feeder is quite unsuitable for UHF.

OUTSIDE BROADCASTS. Control desk in a mobile unit for colour and black-and-white pictures. *Thames*



THE ITA's UHF/COLOUR TRANSMITTERS

Station		Location	ITA Channel	Receiving Aerial Group	Provisional Service Date
MAIN STATIONS					
101	*Crystal Palace*	London	23 H	*A*	1969
102	*Sutton Coldfield*	Birmingham	43 H	*B*	1969
103	*Winter Hill*	South Lancashire	59 H	*C*	1969
104	*Emley Moor*	South Yorkshire	47 H	*B*	1969
105	*Black Hill*	Lanarkshire	43 H	*B*	1969/70
106	*Wenvoe*	South Wales	41 H	*B*	1970
107	*Divis*	Belfast	24 H	*A*	1970/71
108	*Rowridge*	Isle of Wight	27 H	*A*	1969/70
109	*Pontop Pike*	Durham	24 H	*C*	1970/71
110	*Mendip Forest*	Bristol	61 H	*C*	1970
111	*Waltham*	Nottinghamshire	61 H	*C*	1970
112	*Durris*	Kincardineshire	25 H	*A*	1971
113	*Dover*	East Kent	66 H	*E*	1969/70
114	*Tacolneston*	Norfolk	59 H	*C*	1970/71
115	*Sudbury*	Suffolk	41 H	*B*	1971
116	*Bilsdale*	North Yorkshire	29 H	*D*	1971
117	*Oxford*	Oxfordshire	60 H	*C*	1970
120	*Belmont*	East Lincolnshire	25 H	*A*	1971
124	*Sandy Heath*	Bedfordshire	24 H	*A*	1971
126	*Hannington*	Hampshire	42 H	*D*	1971
131	*Caradon Hill*	East Cornwall	25 H	*B*	1971
137	*Caldbeck*	Cumberland	28 H	[illegible]	1971
139	*Heathfield*	East Sussex	64 H	*D*	1971
141	*Redruth*	West Cornwall	41 H	*B*	1971
147	*Craigkelly*	East Lothian	24 H	*A*	1971
161	*Selkirk*	Selkirkshire	59 H	*C*	1971/72
RELAY STATIONS					
101.1	*Guildford*	West Surrey	43 V	*B*	1970
101.3	*Reigate*	Surrey	60 V	*C*	1970
101.4	*Tunbridge Wells*	Kent	41 V	*B*	1970
101.5	*Hemel Hempstead*	Hertfordshire	41 V	*B*	1970
102.3	*Brierley Hill*	Staffordshire	60 V	*C*	1970
102.6	*Bromsgrove*	Worcestershire	24 V	*A*	1970
102.11	*Stoke-on-Trent*	Staffordshire	24 V	*A*	1970
103.2	*Pendle Forest*	Lancashire	25 V	*A*	1970
104.1	*Wharfedale*	Yorkshire	25 V	*A*	1970
104.3	*Sheffield*	Yorkshire	24 V	*A*	1970
104.5	*Chesterfield*	Derbyshire	23 V	*A*	1970
106.1	*Kilvey Hill*	Swansea	23 V	*A*	1970

COLOUR IN ACTION. Colour and black-and-white cameras together on the set of 'Cooper at Large'. *Thames*

THAMES
THAMES
8

UHF COLOUR TRANSMITTERS

The maps on the following pages show the estimated areas to be served by each of the first seven high-power UHF transmitting stations to be constructed by the ITA. Four of these (Dover, Winter Hill, Emley Moor and Black Hill) will be at existing ITA VHF sites; the other three (Rowridge, Crystal Palace and Sutton Coldfield) are under construction at BBC stations. The ITA is planning these UHF stations in conjunction with the BBC and the GPO. Each station is being planned to provide a total of four UHF services (ITA, BBC1, BBC2 and a fourth not yet allocated). Each service will radiate its signals with the same effective radiated power and the areas served will be very similar. Small differences may, however, occur because of the different channels in use.

Crystal Palace (London) *map on page 136*
The ITA Crystal Palace transmitters are being installed in an underground building next to the BBC transmitting station in the one-time grounds of the Crystal Palace near Croydon. A separate aerial, mounted on an extension of the existing mast immediately below the BBC UHF aerial, will radiate with an ERP of 1 megawatt and provide a service to a large part of the area served by the Croydon station on VHF. The UHF station will be controlled and monitored from the nearby ITA Croydon station.

Sutton Coldfield (Midlands) *map on page 140*
The ITA Sutton Coldfield transmitters are being installed in a building next to the BBC station. A four channel UHF aerial mounted on an extension of the existing mast will be used by all services, and will radiate with an effective power of 1 MW. Although the signals are obstructed by hills towards the South and West, a large part of the Lichfield VHF service area will also get a good UHF signal. The Sutton Coldfield station will be monitored and controlled from the nearby ITA Lichfield station, which is being extended and partly re-equipped for this purpose.

Winter Hill (Lancashire) and Emley Moor (Yorkshire) *maps on pages 141 and 138*
A description of the new tall masts constructed at these stations is included in the VHF transmitting station section (pages 153 and 173). The UHF signals will be transmitted from aerials at the very top of these new masts. The BBC is also using the masts for its UHF services. New buildings are being constructed to house the 25 kW UHF transmitters, and the existing buildings are also being extended to accommodate the control and colour monitoring equipment.

Black Hill (Central Scotland) *map opposite*
UHF signals from this ITA VHF station will be radiated from aerials mounted near the top of the existing mast, immediately below the VHF aerials. New buildings are being constructed to house the transmitters and the existing station buildings are being extended to provide accommodation for the control and colour monitoring equipment. The BBC is also using the ITA mast to radiate its UHF service.

Dover (South-East England) *map on page 137*
As in the case of Black Hill, the UHF signals will be radiated from an aerial mounted on the existing mast. In this case, however, a cantilever section has been constructed at the top of the mast to give the UHF aerial extra height.

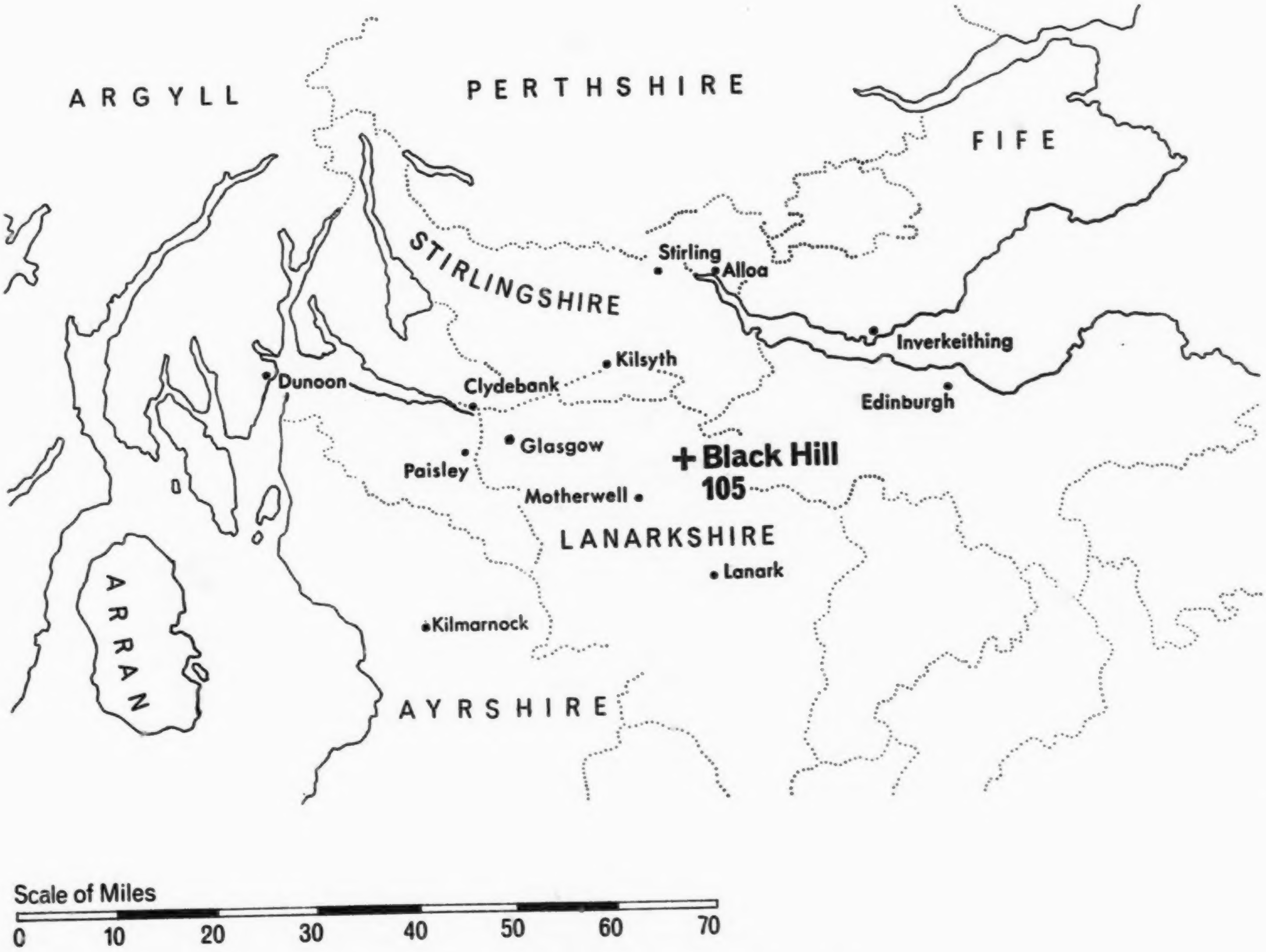
Rowridge (South of England) *map on page 139*
The ITA Rowridge transmitters are being installed in buildings close to the existing BBC station and the signals will be radiated from a four channel aerial mounted on a cantilever section at the top of the existing mast. The same aerial will be used by the BBC services. The ITA transmitters will be controlled and monitored from the nearby ITA Chillerton Down VHF transmitting station which is being extended to accommodate the extra equipment.

Black Hill (105·0)

Central Scotland

Estimated Service Area of ITA UHF Transmitter

	BLACK HILL (105·0) *due 1969/70*
Landlord	ITA
Channels Allocated	40 46 **43** ITA 50
ITA Vision Carrier Frequency	647·25 MHz
ITA Sound Carrier Frequency	653·25 MHz
Receiving Aerial Group	B
Effective Radiated Power	500 kW
Transmitter Power	2 × 20 kW
Height above sea level	Mast: 1,901 ft Aerial: 1,780 ft
Location (National Grid)	NS 828,647

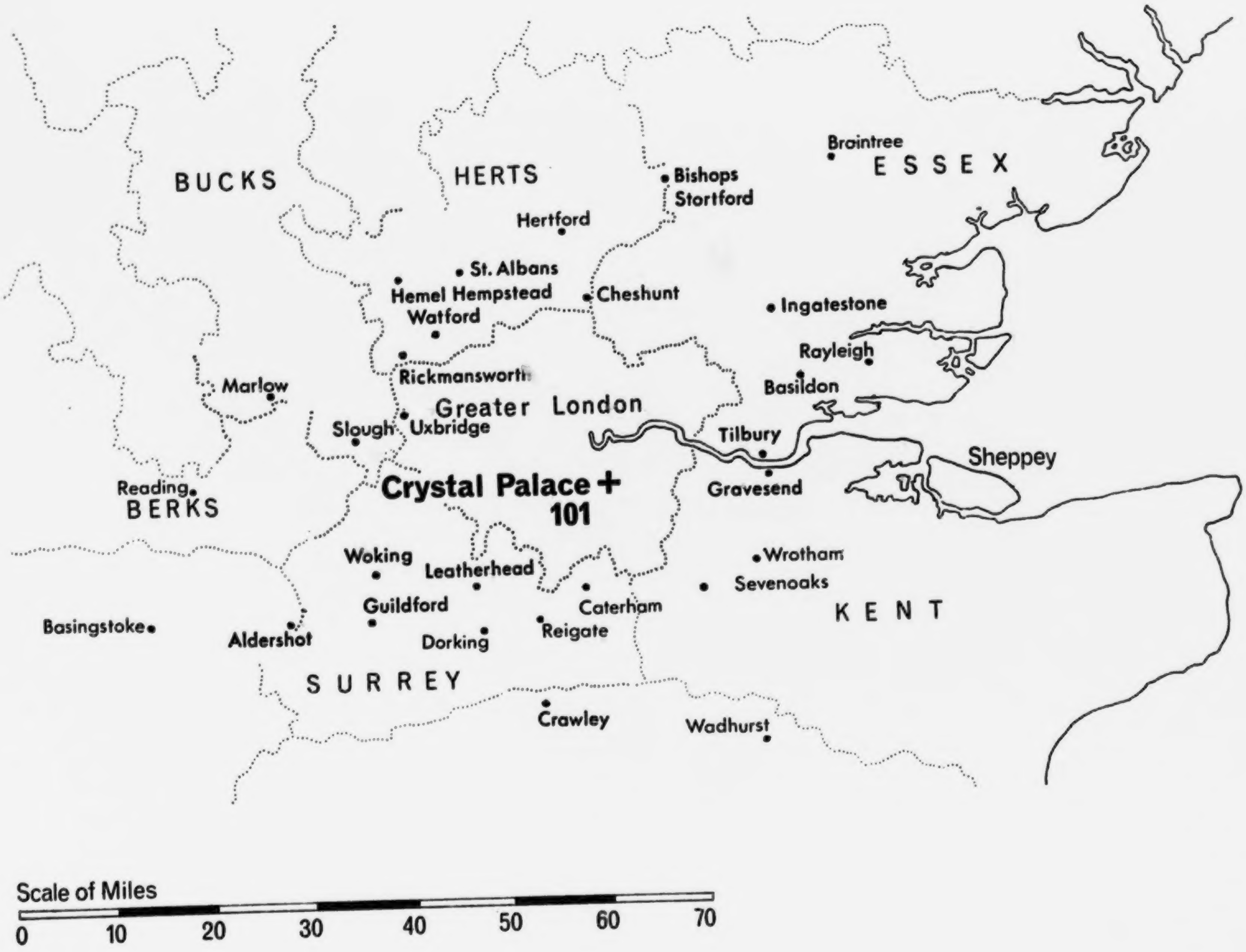

ARGYLL
PERTHSHIRE
FIFE
STIRLINGSHIRE
Stirling
Alloa
Inverkeithing
Kilsyth
Dunoon
Clydebank
Edinburgh
Glasgow
Paisley
+ Black Hill
105
Motherwell
LANARKSHIRE
Lanark
ARRAN
Kilmarnock
AYRSHIRE
Scale of Miles
0
10
20
30
40
50
60
70

Crystal Palace (101·0)

London

Estimated Service Area of ITA UHF Transmitter

	CRYSTAL PALACE (101·0)
	due late 1969
Landlord	BBC
Channels Allocated	26 33 **23 ITA** 30
ITA Vision Carrier Frequency	487·25 MHz
ITA Sound Carrier Frequency	493·25 MHz
Receiving Aerial Group	A
Effective Radiated Power	1,000 kW
Transmitter Power	2×40 kW
Height above sea level	Mast: 1,072 ft Aerial: 1,054 ft
Location (National Grid)	TQ 339,712

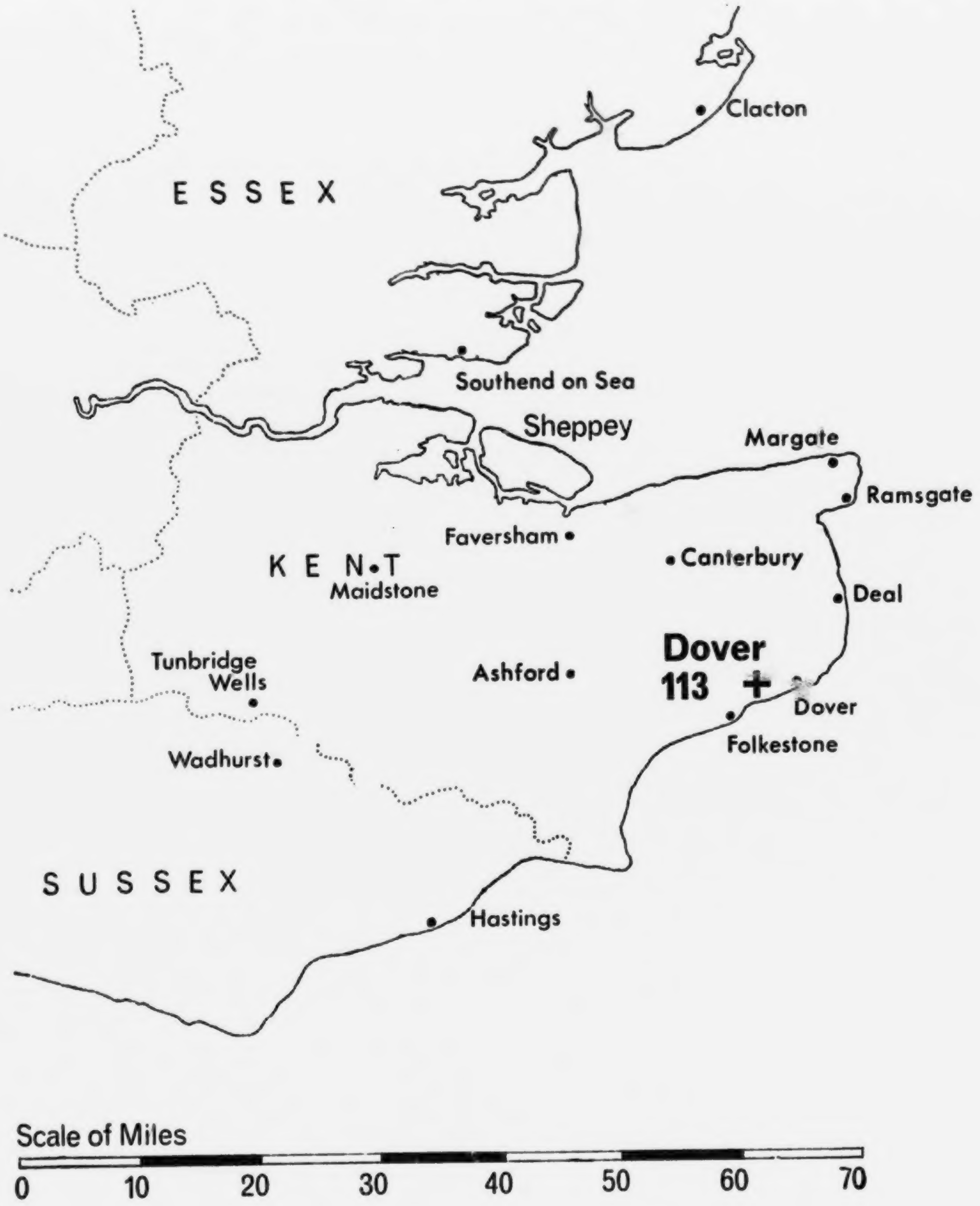

BUCKS
HERTS
ESSEX
Braintree
Bishops Stortford
Hertford
St. Albans
Hemel Hempstead
Cheshunt
Watford
Ingatestone
Rayleigh
Rickmansworth
Marlow
Basildon
Greater London
Slough
Uxbridge
Tilbury
Sheppey
Reading
BERKS
Crystal Palace + 101
Gravesend
Woking
Leatherhead
Wrotham
Sevenoaks
Caterham
Guildford
KENT
Basingstoke
Aldershot
Dorking
Reigate
SURREY
Crawley
Wadhurst
Scale of Miles
0
10
20
30
40
50
60
70

Dover (113·0)

South of England

Estimated Service Area of ITA UHF Transmitter

	DOVER (113·0) *due 1969/70*
Landlord	ITA
Channels Allocated	50 56 **66 ITA** 53
ITA Vision Carrier Frequency	831·25 MHz
ITA Sound Carrier Frequency	837·25 MHz
Receiving Aerial Group	D
Effective Radiated Power	100 kW
Transmitter Power	20 kW
Height above sea level	Mast: 1,240 ft Aerial: 1,226 ft
Location (National Grid)	TR 274.397

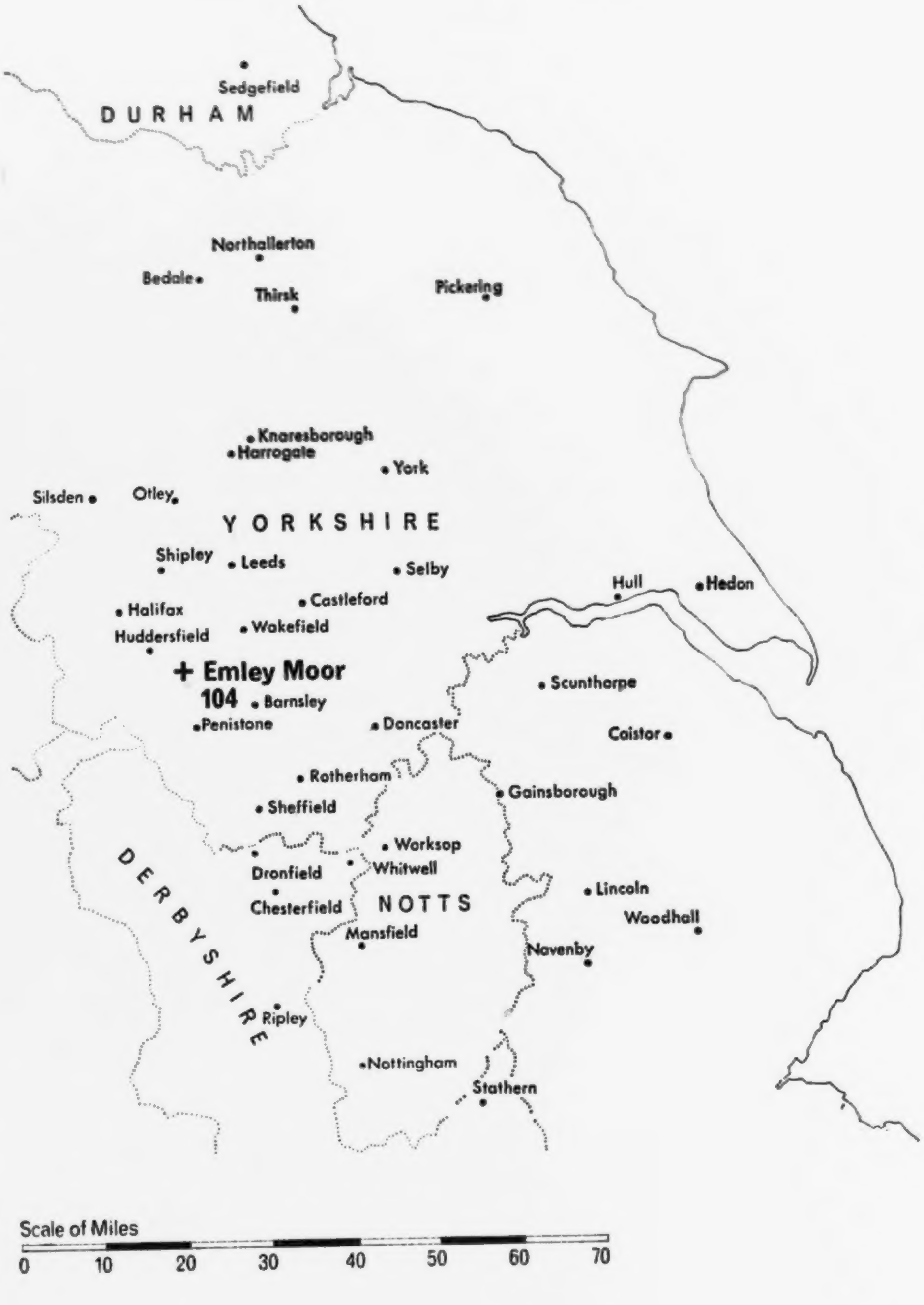

Clacton
ESSEX
Southend on Sea
Sheppey
Margate
Ramsgate
Faversham
Canterbury
KENT
Maidstone
Deal
Dover
113
Tunbridge Wells
Ashford
Dover
Folkestone
Wadhurst
SUSSEX
Hastings
Scale of Miles
0
10
20
30
40
50
60
70

Emley Moor (104·0)

Yorkshire

Estimated Service Area of ITA UHF Transmitter

	EMLEY MOOR (104·0)
	due late 1969
Landlord	ITA
Channels Allocated	44 51 **47 ITA** 41
ITA Vision Carrier Frequency	679·25 MHz
ITA Sound Carrier Frequency	685·25 MHz
Receiving Aerial Group	B
Effective Radiated Power	1,000 kW
Transmitter Power	2 × 20 kW
Height above sea level	Mast: 2,115 ft Aerial: 2,068 ft
Location (National Grid)	SE 223,130

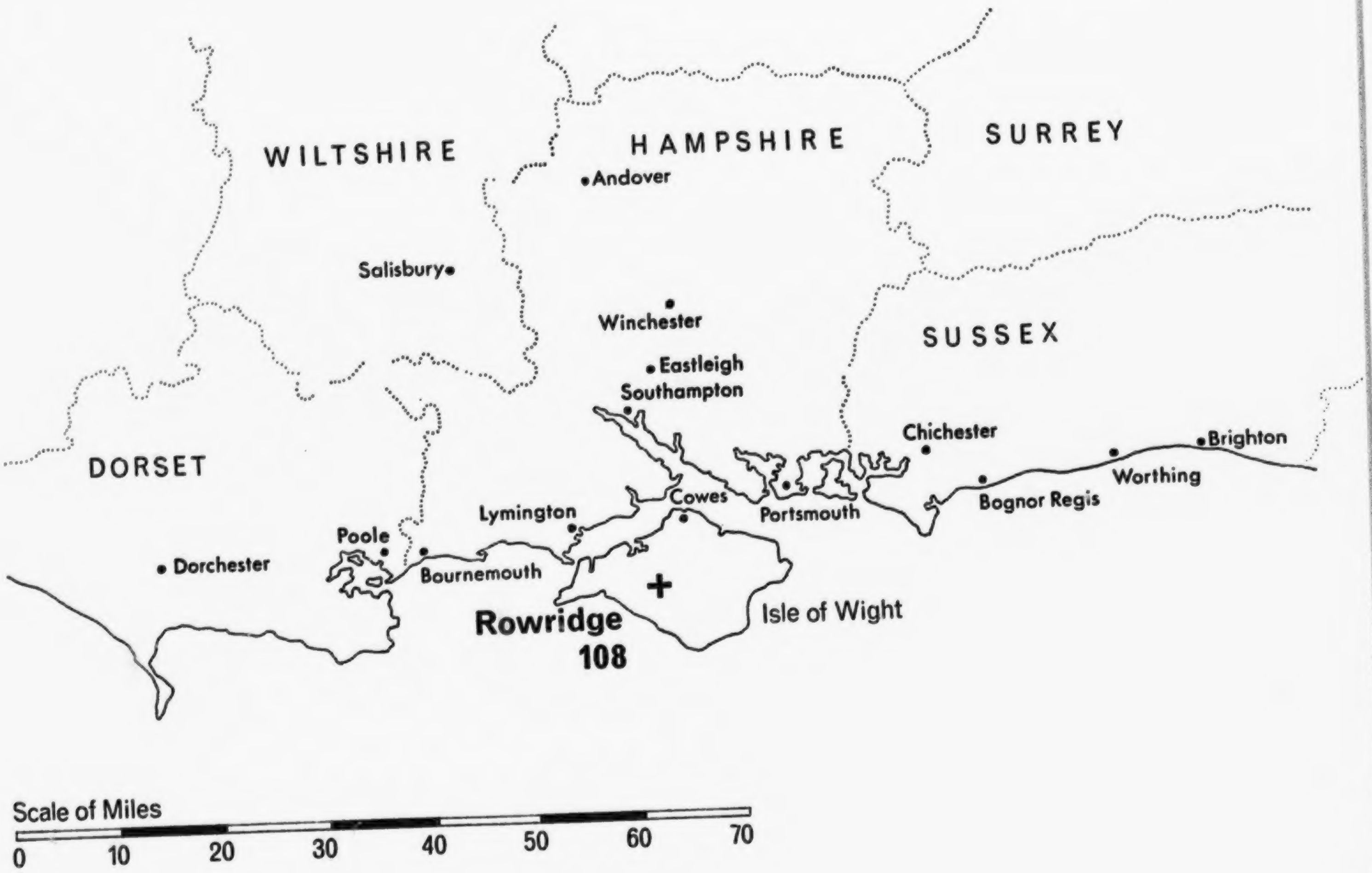

Sedgefield
DURHAM
Northallerton
Bedale
Thirsk
Pickering
Knaresborough
Harrogate
York
Silsden
Otley
YORKSHIRE
Shipley
Leeds
Selby
Hull
Hedon
Halifax
Castleford
Huddersfield
Wakefield
+ Emley Moor
104
Barnsley
Penistone
Doncaster
Scunthorpe
Caistor
Rotherham
Sheffield
Gainsborough
Worksop
Whitwell
Dronfield
Chesterfield
NOTTS
Lincoln
Woodhall
Mansfield
Navenby
DERBYSHIRE
Ripley
Nottingham
Stathern
Scale of Miles
0
10
20
30
40
50
60
70

Rowridge (108·0)

South of England

Estimated Service Area of ITA UHF Transmitter

	ROWRIDGE (108·0) *due 1969/70*
Landlord	BBC
Channels Allocated	31 24 27 ITA 21
ITA Vision Carrier Frequency	519·25 MHz
ITA Sound Carrier Frequency	525·25 MHz
Receiving Aerial Group	A
Effective Radiated Power	500 kW
Transmitter Power	20 kW
Height above sea level	Mast: 941 ft Aerial: 917 ft
Location (National Grid)	SZ 447,465

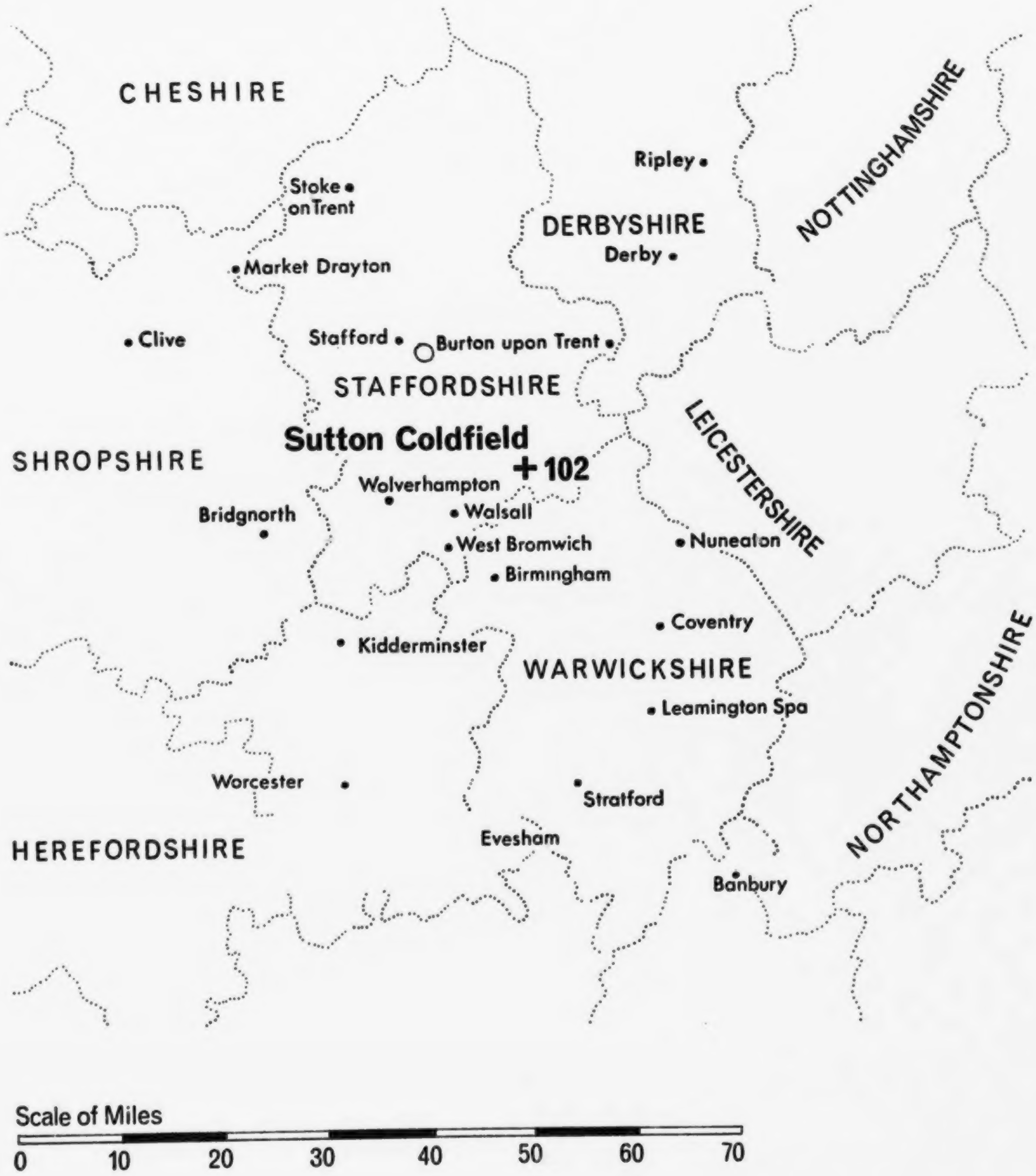

WILTSHIRE
HAMPSHIRE
SURREY
Andover
Salisbury
Winchester
SUSSEX
Eastleigh
Southampton
Chichester
Brighton
DORSET
Worthing
Cowes
Portsmouth
Bognor Regis
Lymington
Poole
Dorchester
Bournemouth
Isle of Wight
Rowridge
108
Scale of Miles
0
10
20
30
40
50
60
70

Sutton Coldfield (102·0)

Midlands

Estimated Service Area of ITA UHF Transmitter

	SUTTON COLDFIELD (102·0) *due late 1969*
Landlord	BBC
Channels Allocated	46 40 **43 ITA** 50
ITA Vision Carrier Frequency	647·25 MHz
ITA Sound Carrier Frequency	653·25 MHz
Receiving Aerial Group	B
Effective Radiated Power	1,000 kW
Transmitter Power	2 × 20 kW
Height above sea level	Mast: 1,320 ft Aerial: 1,297 ft
Location (National Grid)	SK 113,003

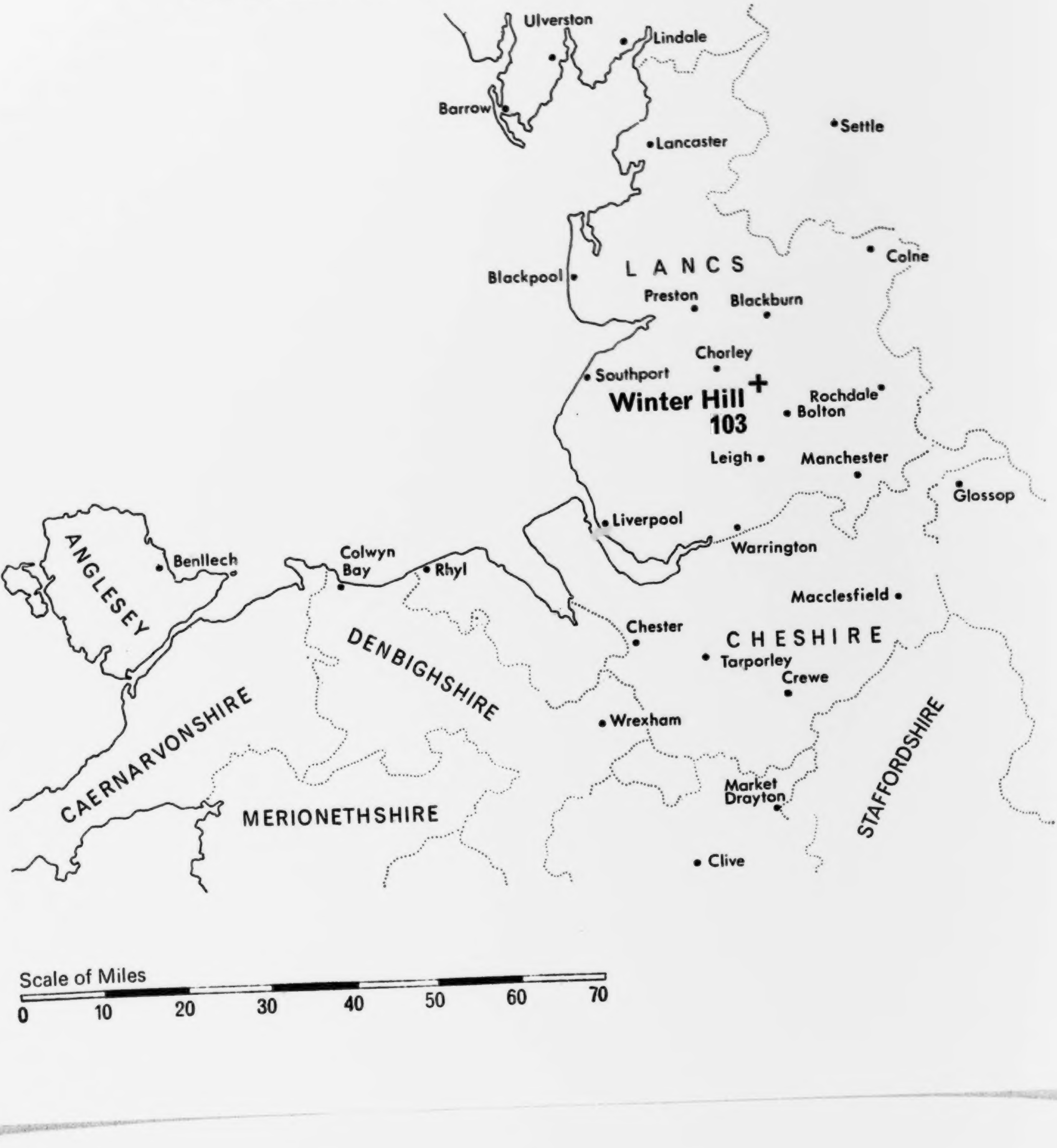

CHESHIRE
NOTTINGHAMSHIRE
Ripley
Stoke on Trent
DERBYSHIRE
Derby
Market Drayton
Clive
Stafford
Burton upon Trent
STAFFORDSHIRE
LEICESTERSHIRE
Sutton Coldfield
+102
SHROPSHIRE
Wolverhampton
Walsall
Bridgnorth
West Bromwich
Nuneaton
Birmingham
Coventry
Kidderminster
WARWICKSHIRE
NORTHAMPTONSHIRE
Leamington Spa
Worcester
Stratford
Evesham
HEREFORDSHIRE
Banbury
Scale of Miles
0
10
20
30
40
50
60
70

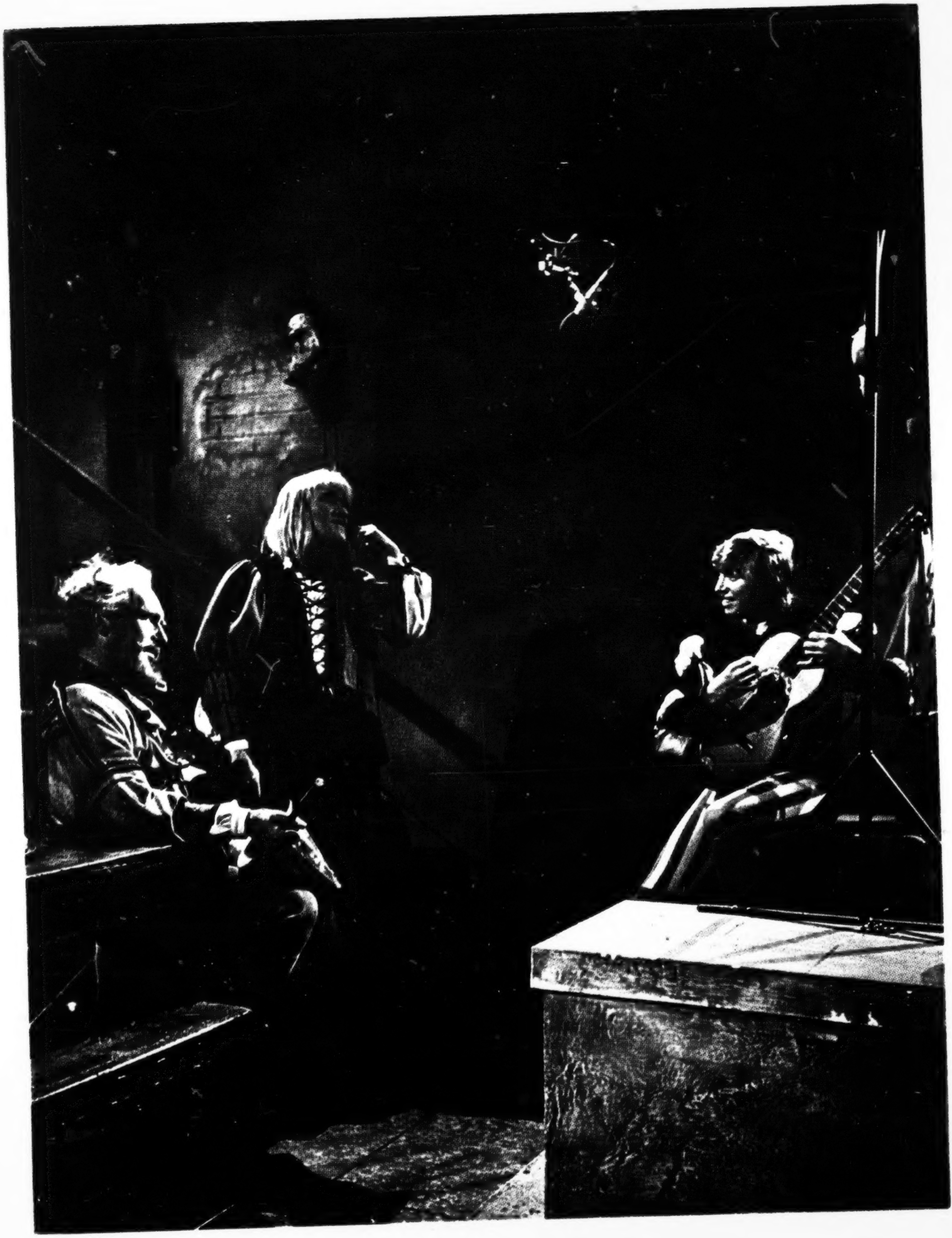
Winter Hill (103·0)

Lancashire

Estimated Service Area of ITA UHF Transmitter

	WINTER HILL (103·0) *due late 1969*
Landlord	ITA
Channels Allocated	55 62 **59 ITA** 65
ITA Vision Carrier Frequency	775·25 MHz
ITA Sound Carrier Frequency	781·25 MHz
Receiving Aerial Group	C
Effective Radiated Power	500 kW
Transmitter Power	20 kW
Height above sea level	Mast: 2,445 ft Aerial: 2,402 ft
Location (National Grid)	SD 660,144

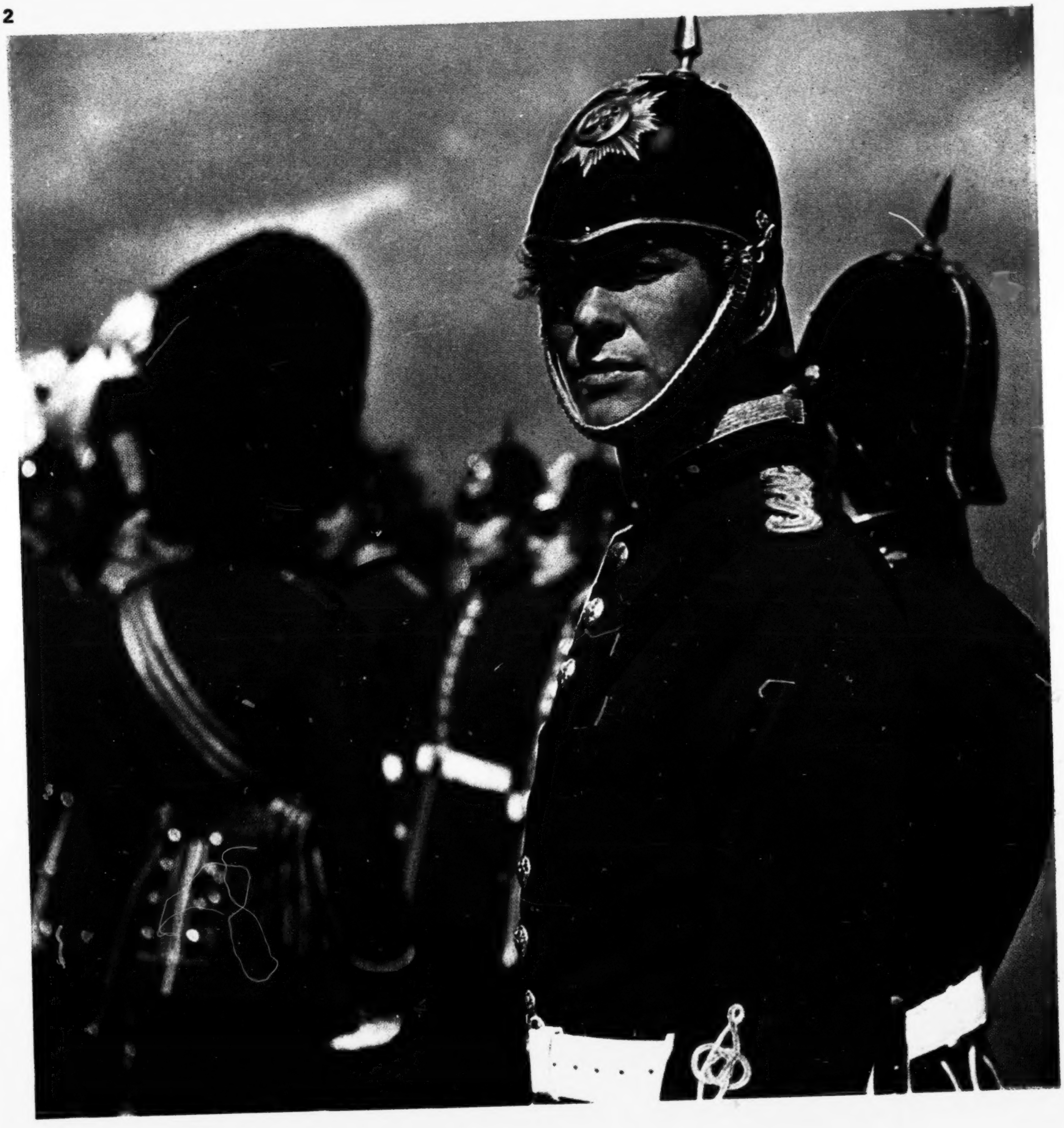

Ulverston
Lindale
Barrow
Lancaster
Settle
Colne
Blackpool
LANCS
Preston
Blackburn
Chorley
Southport
Winter Hill
103
Rochdale
Bolton
Leigh
Manchester
Glossop
Liverpool
Warrington
ANGLESEY
Benllech
Colwyn Bay
Rhyl
Macclesfield
Chester
CHESHIRE
Tarporley
Crewe
DENBIGHSHIRE
Wrexham
CAERNARVONSHIRE
MERIONETHSHIRE
Market Drayton
STAFFORDSHIRE
Clive
Scale of Miles
0
10
20
30
40
50
60
70



1 **TWELFTH NIGHT.** Ralph Richardson, John Moffatt and Tommy Steele appear with many other well-known actors in a new TV production. *ATV (facing page)*

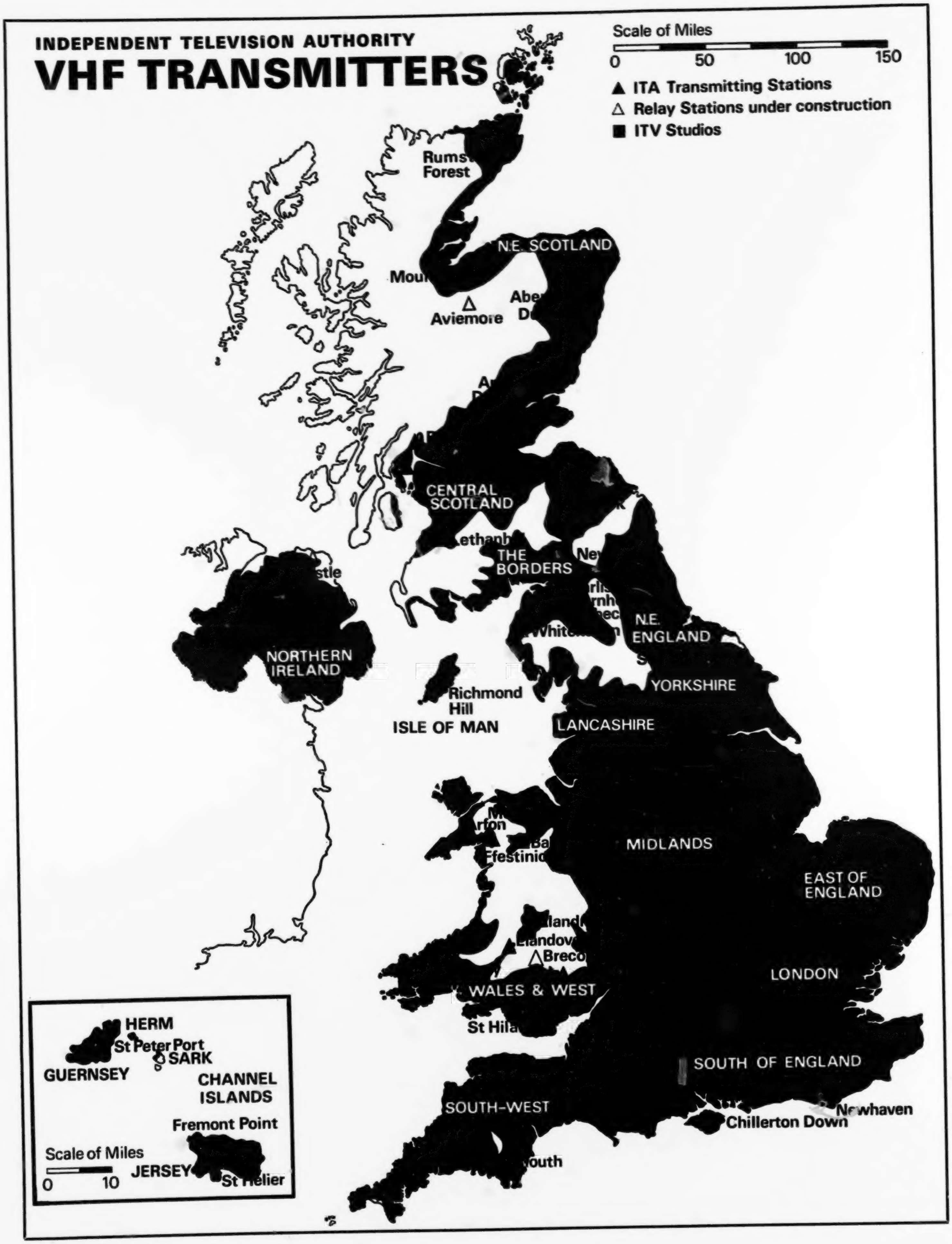
2 **FRONTIER.** Drama series about the British Army on the North-West Frontier of India. *Thames (below)*

2



INDEPENDENT TELEVISION AUTHORITY

VHF TRANSMITTERS


Scale of Miles
0
50
100
150
▲ ITA Transmitting Stations
△ Relay Stations under construction
■ ITV Studios
Rumst
Forest
N.E. SCOTLAND
Mou
Aviemore
Abe
D
A
D
CENTRAL
SCOTLAND
ethanh
THE
BORDERS
Ne
stle
NORTHERN
IRELAND
Whitе
N.E.
ENGLAND
YORKSHIRE
Richmond
Hill
ISLE OF MAN
LANCASHIRE
rfon
Ba
Ffestinio
MIDLANDS
EAST OF
ENGLAND
land
Llandov
Breco
LONDON
WALES & WEST
St Hila
SOUTH OF ENGLAND
SOUTH-WEST
Newhaven
Chillerton Down
outh
HERM
St Peter Port
SARK
GUERNSEY
CHANNEL
ISLANDS
Fremont Point
Scale of Miles
0
10
JERSEY
St Helier

VHF TRANSMITTERS

A NETWORK OF 405-LINE VHF TRANSMITTING STATIONS planned, built and operated by the Independent Television Authority, brings ITV programmes to viewers throughout the United Kingdom. The forty-fifth station will be commissioned early in 1969 and over 98 per cent of the population will be able to receive the service.

Signal Strength

The effective radiated power (e.r.p.) of each station is determined by the power of the transmitter and the aerial gain. The latter is also influenced by the extent to which the radiation pattern of the aerial concentrates the signal in the directions where it is most needed. The strength of signal received by the viewer is determined by the e.r.p. in his direction, the distance, and the extent to which there is a clear line of sight between the transmitting aerial and the viewer's receiving aerial (hints for better reception are given in the Technical Operations chapter). The placing of the transmitting aerial on a tall mast on high ground increases the distance over which a clear line of sight can be obtained and hence increases the range of the station.

Coverage Maps

The maps in this chapter show the reception which should be available from each transmitter. They are based upon test measurements of the actual strength of signal received at numerous points in the coverage area (measured contours) or on the calculated coverage of new stations (predicted contours). Three service areas are generally shown:

——— **Primary Service Area**

WITHIN 2mv/m MEDIAN CONTOUR. Where most viewers, unless they are situated in particularly unfavourable positions, should receive a consistently satisfactory service.

·- - - - **Secondary Service Area**

WITHIN ½mv/m MEDIAN CONTOUR. Where a substantial proportion of viewers should receive a satisfactory service, but in a few unfavourably situated places reception may be poor.

.... **Fringe Area**

WITHIN ¼mv/m MEDIAN CONTOUR. Where acceptable reception should be secured in many locations, although this service may be subject to some interference from time to time. Some viewers living in favourable positions outside the Fringe Area may also receive a satisfactory service.

INDEX TO TRANSMITTERS

AREAS Page
The Borders and Isle of Man 146
Central Scotland .. 148
Channel Islands .. 174
East of England.. .. 150
Lancashire 152
London 154
Midlands.. 156
North-East England .. 158
North-East Scotland .. 160
Northern Ireland .. 162
South of England .. 164
South-West England .. 166
Wales and West of England .. 168–171
Yorkshire.. 172

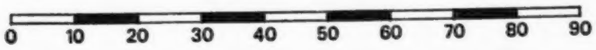
STATIONS Page
Abergavenny .. 170
Angus 160
Arfon 170
Aviemore .. 161
Bala 170
Ballycastle .. 163
Bath 168
Belmont 150
Black Hill .. 148
Black Mountain 162
Brecon 170
Burnhope .. 158
Caldbeck.. .. 146
Caradon Hill .. 166
Chillerton Down 164
Croydon 154
Dover 164
Durris 160
Emley Moor .. 172
Ffestiniog .. 170
Fremont Point .. 174
Huntshaw Cross 166
Lethanhill .. 148
Lichfield 156
Llandovery .. 170
Llandrindod Wells 170
Membury .. 156
Mendlesham .. 150
Moel-y-Parc .. 170
Mounteagle .. 160
Newhaven .. 164
Presely 170
Richmond Hill .. 146
Ridge Hill .. 156
Rosneath.. .. 148
Rothesay.. .. 148
Rumster Forest.. 160
St Hilary (Channel 7) .. 170
St Hilary (Channel 10) .. 168
Sandy Heath .. 150
Scarborough .. 172
Selkirk 146
Stockland Hill .. 166
Strabane 162
Whitehaven .. 146
Winter Hill .. 152

Caldbeck (Channel 11)
Selkirk (Channel 13)
Richmond Hill (Channel 8)
Whitehaven (Channel 7)

PROGRAMME COMPANY:
Border Television

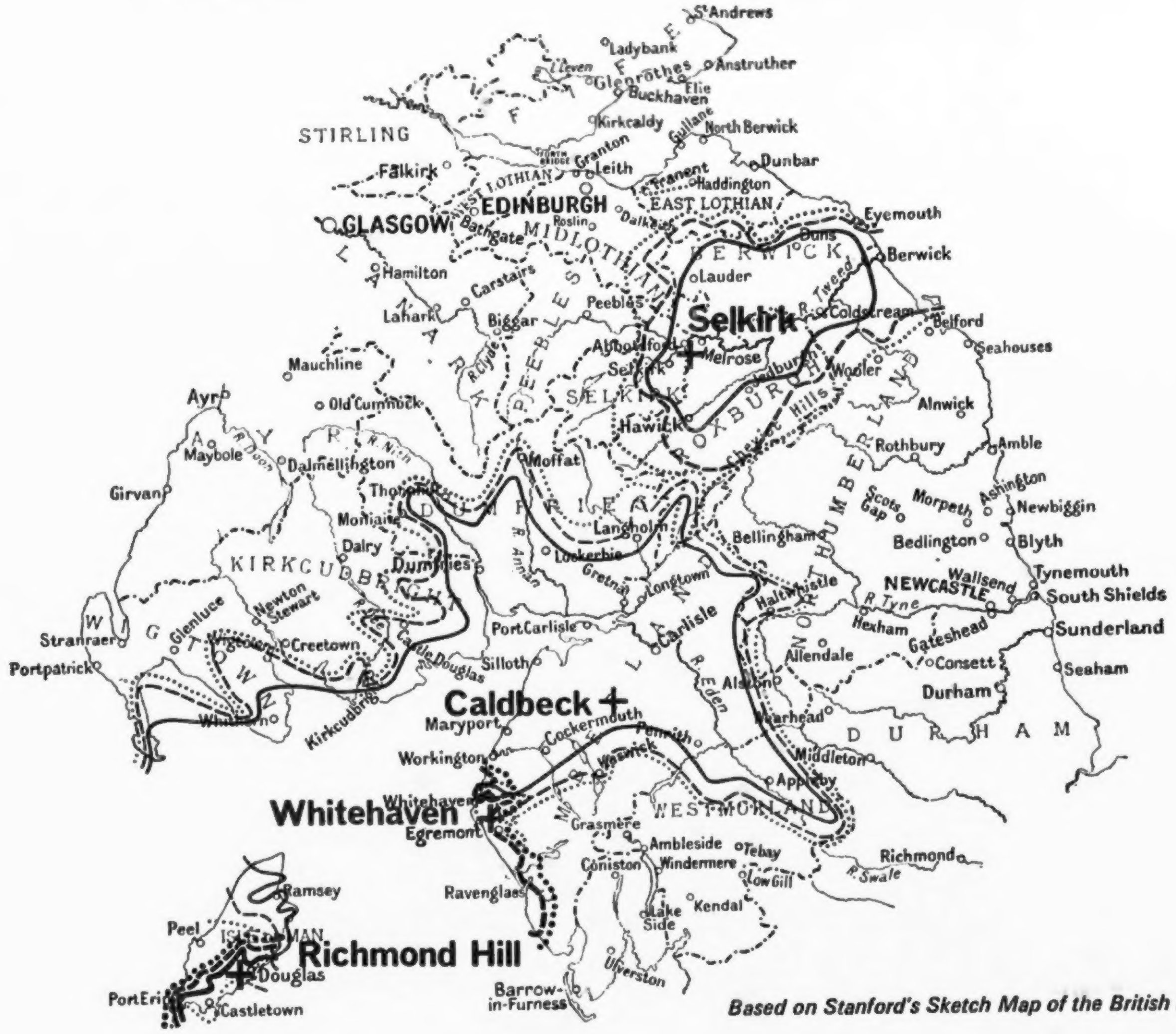
—— Primary Service Area
- - - - Secondary Service Area
. . . . . Fringe Area

Scale of Miles


0
10
20
30
40
50
60
70
80
90

	CALDBECK	SELKIRK
Population *within measured contours*	Primary 0·282 mn. Secondary 0·050 mn. Fringe 0·047 mn. Total 0·379 mn.	Primary 0·071 mn. Secondary 0·026 mn. Fringe 0·019 mn. Total 0·116 mn.
Channel	Band III Channel 11 (horizontally polarized)	Band III Channel 13 (vertically polarized)
Vision Carrier Frequency	Actual 204·75 MHz	Nominal 214·75 MHz. Actual 214·723 MHz
Sound Carrier Frequency	Actual 201·25 MHz	Nominal 211·25 MHz. Actual 211·223 MHz
Effective Radiated Power	Vision 100 kW maximum. Sound 25 kW maximum	Vision 25 kW maximum. Sound 6·25 kW maximum
Power of Transmitters	Vision (peak white) 4 kW Sound (carrier) 1 kW	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 947 ft. Mean aerial 1,902 ft	Site 944 ft. Mean aerial 1,644 ft
Location	3° 5′ 19″ W, 54° 46′ 24″ N. NY 299,425	2° 47′ 30″ W, 55° 33′ 22″ N. NT 502,296

	RICHMOND HILL	WHITEHAVEN
Population	Primary 0·037 mn. Secondary 0·022 mn. Fringe 0·026 mn. Total 0·085 mn. (*measured*)	Primary 0·044 mn. Secondary 0·010 mn. Total 0·054 mn. (*predicted*)
Channel	Band III Channel 8 (horizontally polarized)	Band III Channel 7 (vertically polarized)
Vision Carrier Frequency	Nominal 189·75 MHz. Actual 189·733125 MHz	Nominal 184·75 MHz. Actual 184·766875 MHz
Sound Carrier Frequency	Nominal 186·25 MHz. Actual 186·233125 MHz	Nominal 181·25 MHz. Actual 181·266875 MHz
Effective Radiated Power	Vision 10 kW maximum. Sound 2·5 kW maximum	Vision 100 W maximum. Sound 25 W maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W
Heights above sea level	Site 542 ft. Mean aerial 730 ft	Site 436 ft. Mean aerial 571 ft
Location	4° 33′ 0″ W, 54° 8′ 30″ N. SC 335,748	03° 33′ 22″ W, 54° 29′ 47″ N. NX 992,123


St Andrews
Ladybank
Glenrothes
Anstruther
Buckhaven
Elie
Kirkcaldy
North Berwick
STIRLING
Granton
Dunbar
Falkirk
Leith
Haddington
EDINBURGH
EAST LOTHIAN
GLASGOW
Roslin
Dalkeith
Eyemouth
Bathgate
MIDLOTHIAN
Duns
Berwick
Hamilton
Carstairs
Lauder
Lanark
Peebles
Selkirk
Coldstream
Belford
Biggar
Seahouses
Abbotsford
Melrose
Mauchline
Selkirk
Jedburgh
Wooler
Ayr
Old Cumnock
SELKIRK
Alnwick
Hawick
ROXBURGH
Rothbury
Amble
Maybole
Dalmellington
Moffat
Girvan
Thornhill
DUMFRIES
Ashington
Newbiggin
Moniaive
Langholm
Bellingham
Morpeth
Dalry
Scots Gap
Bedlington
Blyth
KIRKCUDBRIGHT
Dumfries
Lockerbie
Tynemouth
Gretna
Longtown
Wallsend
NEWCASTLE
South Shields
Newton Stewart
Haltwhistle
Glenluce
Port Carlisle
Carlisle
R. Tyne
Hexham
Gateshead
Sunderland
Stranraer
Creetown
Allendale
Consett
Portpatrick
Gatehouse of Fleet
Silloth
Seaham
Durham
Alston
Whithorn
Kirkcudbright
Caldbeck
Maryport
Cockermouth
Penrith
Alsthead
DURHAM
Workington
Keswick
Middleton
Appleby
Whitehaven
Whitehaven
WESTMORLAND
Egremont
Grasmere
Ambleside
Tebay
Richmond
Coniston
Windermere
Low Gill
R. Swale
Ravenglass
Ramsey
Kendal
Peel
ISLE OF MAN
Lake Side
Richmond Hill
Douglas
Ulverston
Port Erin
Castletown
Barrow-in-Furness

Based on Stanford's Sketch Map of the British Isles

The Borders and Isle of Man

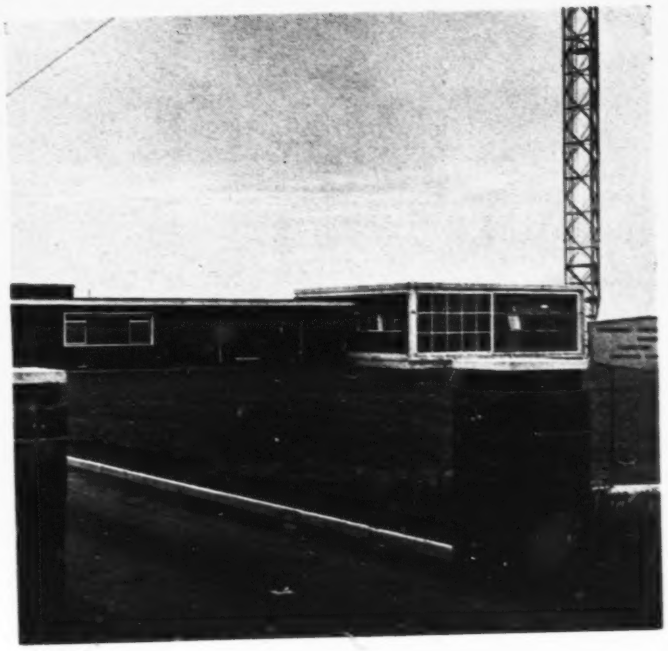
THE AUTHORITY'S BORDERS AREA is served by four of the ITA's VHF transmitting stations: Selkirk; Caldbeck in Cumberland; Richmond Hill in the Isle of Man; and a relay station near Whitehaven in Cumberland.

The Border country has two well-populated areas separated by the high sparsely-populated Cheviot Hills. Studies showed the best way of serving the populated areas was to build two separate stations, one near Carlisle and one near Selkirk. The site chosen for the first station was at Caldbeck, 947 ft above sea level and some 10 miles south-west of Carlisle in the foothills of the Cumbrian Mountains. Caldbeck lies somewhat to the south of the area to be served and a directional transmitting aerial supported on a 1,000 ft mast was provided to radiate the maximum power of 100 kW to the north-east and the south-west, about 70 kW to the north-west across the Solway Firth, but only 20 kW to the south-east.

The second station was built on Lindean Moor, 944 ft above sea level and close to Selkirk. It has a 750 ft mast and an aerial which radiates its effective power of 25 kW mainly eastwards towards the coast. This provides a good secondary service in Berwick-upon-Tweed, whilst the numerous small towns of the Tweed Valley all receive a primary service. The Selkirk station is a satellite of Caldbeck, obtaining its programmes by direct radio pick-up from Caldbeck and rebroadcasting them on a different channel. It was the first of a number of unattended remotely-controlled satellite stations of medium to low power to be constructed by the Authority.

Caldbeck began programme service on 1st September 1961 and Selkirk on 1st December in the same year, and both fulfil their purpose well.

Late in 1963 the Authority decided that the Border Television coverage of the Isle of Man should be extended by the construction of an unmanned satellite station to serve the south-eastern part of the island and in particular the important town of Douglas. Other parts of the island, and indeed certain parts of the Douglas area itself, already received a reasonable service from the Authority's stations at Winter Hill, Caldbeck and Black Mountain near Belfast.



Caldbeck

The site selected for the Isle of Man station was Richmond Hill, 542 ft above sea level and about three miles from the centre of Douglas. This site, whilst giving the desired coverage, also affords reliable direct reception of the Independent Television programmes transmitted by Caldbeck on Channel 11, which Richmond Hill rebroadcasts on Channel 8. Transmissions from Richmond Hill are also received on the mainland in Whitehaven and the Cumberland coastal area to the south. The 200 ft tower originally broadcast the first Independent Television programmes from London. Before being re-erected the tower was strengthened so as to be able to carry a top-mounted UHF transmitting aerial when required, since Richmond Hill, like Caldbeck and Selkirk, is scheduled as a UHF site. The new station on Channel 8 was opened on 26th March 1965.

A new relay station was opened on 30th January 1968 to fill the gap in Independent Television coverage near Whitehaven in Cumberland. In line with current practice, the station is an automatically controlled transposer with 'call-out' facilities in the case of breakdown.

Black Hill (Channel 10)
Lethanhill (Channel 12)
Rosneath (Channel 13)
Rothesay (Channel 8)

PROGRAMME COMPANY:
Scottish Television

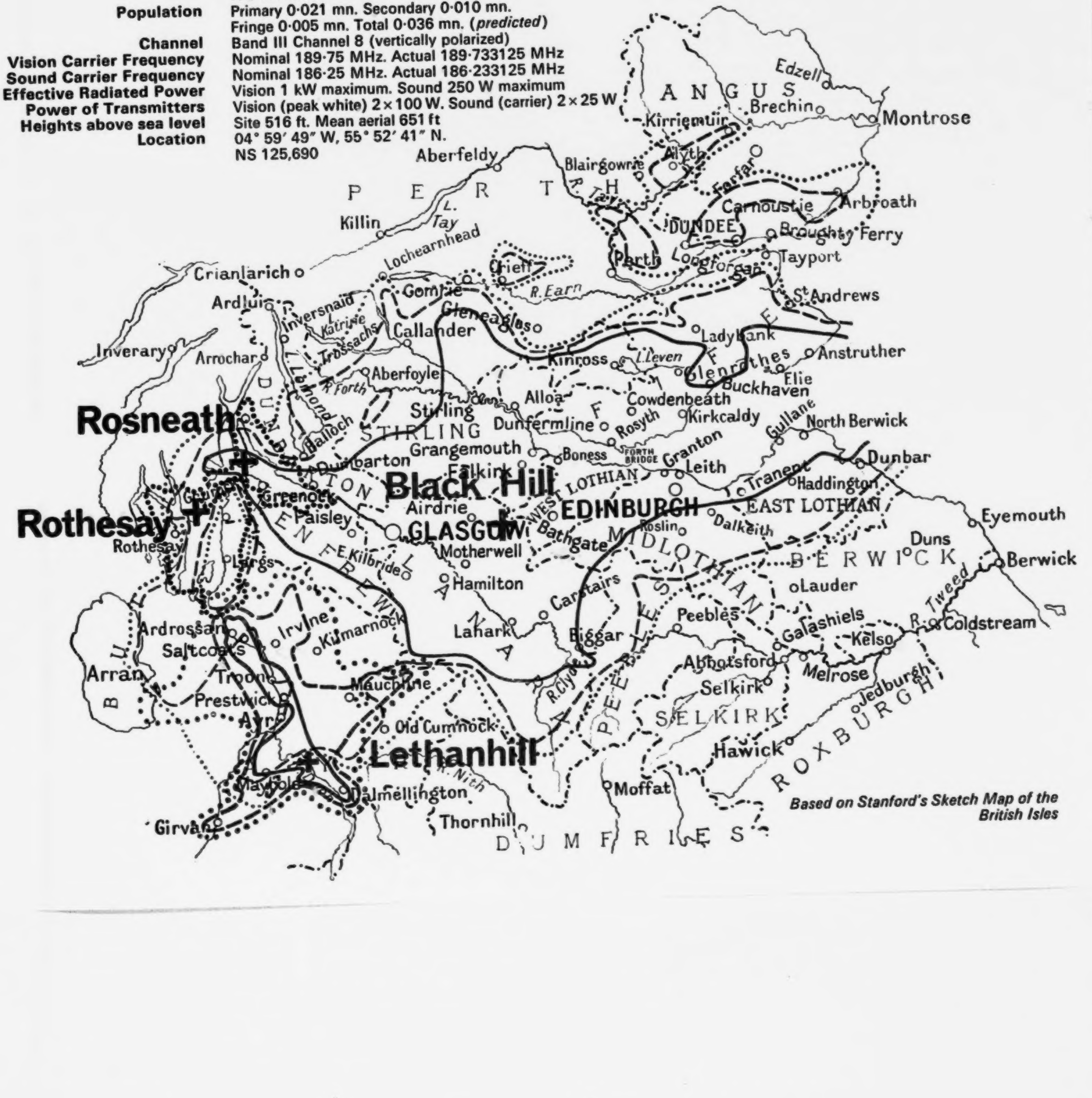
——— Primary Service Area
– – – Secondary Service Area
. . . . . Fringe Area

Scale of Miles

0 10 20 30 40 50 60 70

	BLACK HILL	ROSNEATH	LETHANHILL (*Central Ayrshire*)
Population	Primary 3·23 mn. Secondary 0·54 mn. Fringe 0·21 mn. Total 3·98 mn. (*measured*)	Primary 0·041 mn. Secondary 0·061 mn. Fringe 0·012 mn. Total 0·114 mn. (*predicted*)	Primary 0·076 mn. Secondary 0·132 mn. Fringe 0·083 mn. Total 0·291 mn. (*predicted*)
Channel	Band III Channel 10 (vertically polarized)	Band III Channel 13 (vertically polarized)	Band III Channel 12 (vertically polarized)
Vision Carrier Frequency	Nominal 199·75 MHz Actual 199·7305 MHz	Actual 214·75 MHz	Actual 209·75 MHz
Sound Carrier Frequency	Nominal 196·25 MHz Actual 196·2305 MHz	Actual 211·25 MHz	Actual 206·25 MHz
Effective Radiated Power	Vision 475 kW maximum Sound 120 kW maximum	Vision 100 W maximum Sound 25 W maximum	Vision 2 kW maximum Sound 0·5 W maximum
Power of Transmitters	Vision (peak white) 2×10 kW Sound (carrier) 2×2·5 kW	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W	Vision (peak white) 2×100 W Sound (carrier) 2×25 W
Heights above sea level	Site 903 ft. Mean aerial 1,853 ft	Site 345 ft. Mean aerial 460 ft	Site 1,000 ft. Mean aerial 1,135 ft
Location	3° 52′ 17″ W, 55° 51′ 43″ N. NS 828,647	04° 47′ 36″ W, 55° 59′ 32″ N. NS 258,812	4° 27′ 50″ W, 55° 21′ 52″ N. NS 438,106

	ROTHESAY
Population	Primary 0·021 mn. Secondary 0·010 mn. Fringe 0·005 mn. Total 0·036 mn. (*predicted*)
Channel	Band III Channel 8 (vertically polarized)
Vision Carrier Frequency	Nominal 189·75 MHz. Actual 189·733125 MHz
Sound Carrier Frequency	Nominal 186·25 MHz. Actual 186·233125 MHz
Effective Radiated Power	Vision 1 kW maximum. Sound 250 W maximum
Power of Transmitters	Vision (peak white) 2×100 W. Sound (carrier) 2×25 W
Heights above sea level	Site 516 ft. Mean aerial 651 ft
Location	04° 59′ 49″ W, 55° 52′ 41″ N. NS 125,690


ANGUS
Edzell
Brechin
Montrose
Kirriemuir
Alyth
Forfar
Aberfeldy
Blairgowrie
PERTH
R. Tay
Arbroath
Carnoustie
DUNDEE
Broughty Ferry
Killin
L. Tay
Lochearnhead
Tayport
Perth
Crieff
Crianlarich
Comrie
R. Earn
St Andrews
Ardlui
Inversnaid
L. Katrine
Trossachs
Callander
Gleneagles
Ladybank
Inverary
Arrochar
Kinross
L. Leven
Glenrothes
Anstruther
Aberfoyle
R. Forth
L. Lomond
FIFE
Elie
Buckhaven
Alloa
Cowdenbeath
Rosneath
DUNBARTON
Balloch
Stirling
STIRLING
Dunfermline
Rosyth
Kirkcaldy
North Berwick
Gullane
Grangemouth
Bo'ness
FORTH BRIDGE
Granton
Dunbar
Dumbarton
Falkirk
Black Hill
WEST LOTHIAN
Leith
Tranent
Haddington
Gourock
Greenock
RENFREW
Airdrie
EDINBURGH
EAST LOTHIAN
Rothesay
Paisley
GLASGOW
Bathgate
Roslin
Dalkeith
MIDLOTHIAN
Eyemouth
Duns
Largs
E. Kilbride
Motherwell
BERWICK
Berwick
Hamilton
Lauder
Carstairs
BUTE
Ardrossan
Irvine
Kilmarnock
LANARK
Lanark
PEEBLES
Peebles
Galashiels
R. Tweed
Coldstream
Saltcoats
Biggar
Kelso
Arran
Troon
Abbotsford
Melrose
Mauchline
R. Clyde
Selkirk
Jedburgh
Prestwick
Ayr
SELKIRK
ROXBURGH
Old Cumnock
Lethanhill
Hawick
Maybole
R. Nith
Dalmellington
Moffat
Girvan
Thornhill
DUMFRIES

Based on Stanford's Sketch Map of the British Isles

Central Scotland

THE AUTHORITY'S BLACK HILL STATION serves nearly 4 million people in the central lowlands of Scotland.

The construction of the Black Hill station, on a site 900 ft above sea level and midway between Glasgow and Edinburgh, began in the late summer of 1956. The selection of the site was straightforward, but there was difficulty in obtaining the land. A study of the topography within the required service area of this station established the need for a 750 ft mast and it was evident that the best possible coverage could be obtained only by using a directional aerial system. It was important that, if possible, both Dundee in the north-east and the towns on the Ayrshire coast in the west should be included in the service area. Little benefit, however, would result from radiating high power in the hilly north-westerly or south-easterly directions. It thus appeared that an aerial having an elliptical power distribution pattern with its major axis aligned to the north-east and south-west would provide the best result. An international limitation on power in certain directions, however, made it necessary to compromise and to design an aerial whose radiation pattern can best be described as 'boot-shaped', the 'heel' (250 kW) directed towards the south-west and the 'sole' (475 kW) directed to the north-east. A power of about 150 kW was adequate for the north-west and south-east directions.

A novel 16-stack vertically-polarized directional aerial system was developed, possessing many useful features, which attempted to approximate to the optimum power-radiation pattern. The aerial was located centrally within the mast structure to radiate through the opening of the lattice steel formation of the mast, mainly to reduce the wind loading and icing on the exposed site.

Unfortunately, complex anomalies in the behaviour of this aerial caused its performance to deviate from the prediction. The desired power in the various directions was not completely achieved, while the polarization of radiation in the south-west sector in the direction of Ayr was predominantly horizontal instead of vertical. The result was a marginal shift in the potential service area of the station. These anomalies had to be accepted for the time being, and the station came into service on 31st August 1957.

Black Hill

In 1959 it was decided to replace the 'inside the mast' aerial by one of more conventional form, with the radiators mounted outside the mast. In order to ensure continuity of service, it was also decided to erect the replacement aerial on a new 1,000 ft mast near the original mast.

The difficult job of constructing the new mast close to the old began in August 1960. Together with the new aerial it was brought into use on 10th July 1961. The 750 ft mast was dismantled and has been used at the Selkirk station in the Borders. The performance of the new aerial at Black Hill is satisfactory and has resulted in an extension of the service area and in improvements to reception generally.

Three new small relay stations have been built by the Authority to bring a new or improved service to the areas of Rothesay, Rosneath, and Lethanhill in Central Ayrshire. In line with current practice, these stations are automatically controlled transposers with 'call-out' facilities in the case of breakdown. Rothesay came into service in September 1968 and the other two stations are due for completion by about the end of the year.

Mendlesham (Channel 11)
Belmont (Channel 7)
Sandy Heath (Channel 6)

PROGRAMME COMPANY:
Anglia Television

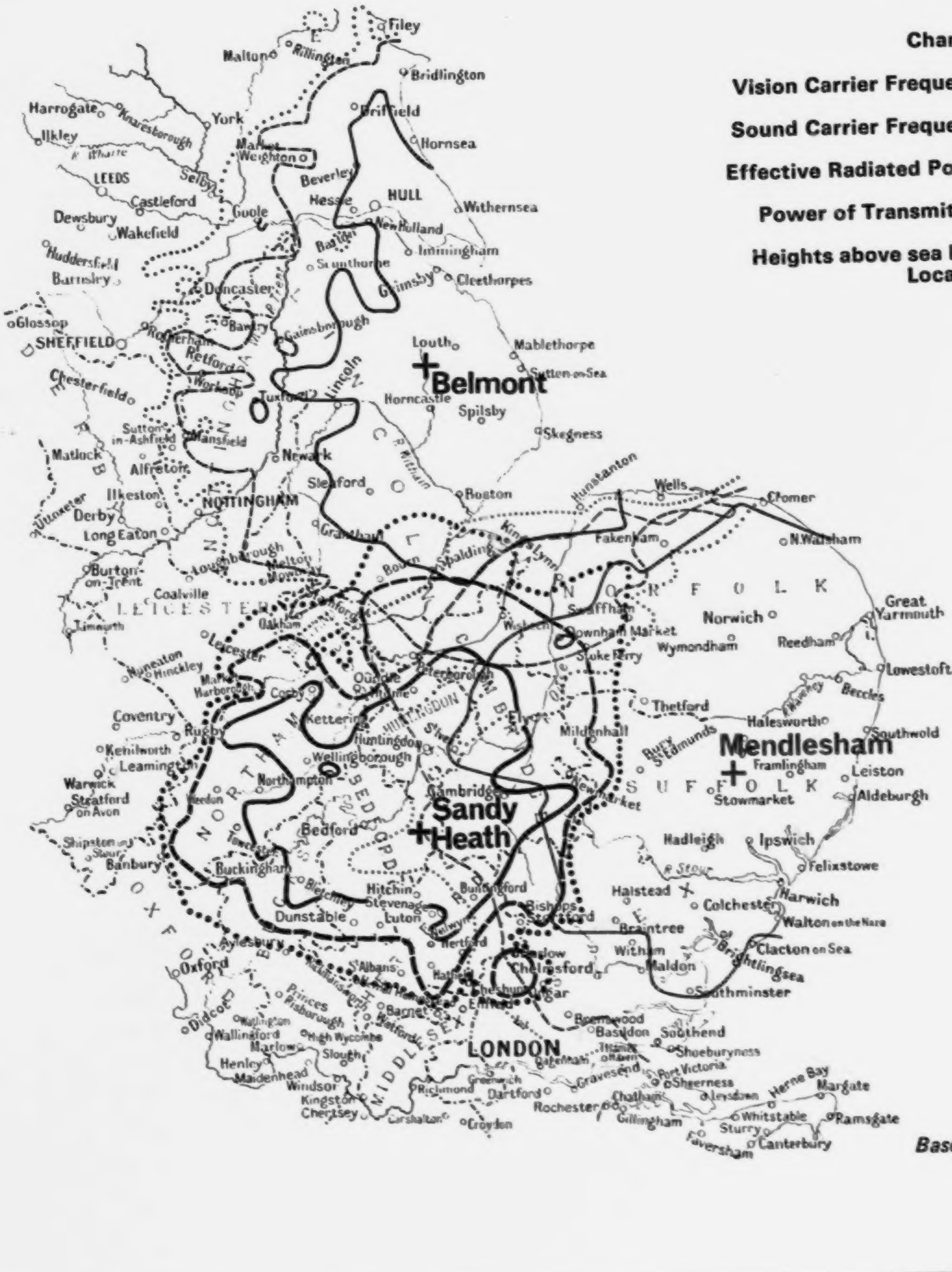
—— Primary Service Area
- - - - Secondary Service Area
• • • • • Fringe Area

Scale of Miles

0 10 20 30 40 50 60 70 80 90 100 110 120

	MENDLESHAM	BELMONT
Population	Primary 1·22 mn. Secondary 0·96 mn. Fringe 0·37 mn. Total 2·55 mn. (*measured*)	Primary 0·841 mn. Secondary 0·828 mn. Fringe 0·812 mn. Total 2·481 mn. (*measured*)
Channel	Band III Channel 11 (horizontally polarized)	Band III Channel 7 (vertically polarized)
Vision Carrier Frequency	Nominal 204·75 MHz. Actual 204·733125 MHz	Nominal 184·75 MHz. Actual 184·766875 MHz
Sound Carrier Frequency	Nominal 201·253125 MHz. Actual 201·233125 MHz	Nominal 181·25 MHz. Actual 181·266875 MHz
Effective Radiated Power	Vision 200 kW maximum. Sound 50 kW maximum	Vision 20 kW maximum. Sound 5 kW maximum
Power of Transmitters	Vision (peak white) 2×5 kW Sound (carrier) 2×1·25 kW	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 210 ft. Mean aerial 1,160 ft	Site 411 ft. Mean aerial 1,411 ft
Location	1° 6′ 32″ E, 52° 14′ 3″ N TM 122,641	0° 10′ 0″ W, 53° 20′ 0″ N. TF 216,835

	SANDY HEATH
Population	Primary 0·721 mn. Secondary 1·106 mn. Fringe 0·495 mn. Total 2·322 mn. (*measured*)
Channel	Band III Channel 6 (horizontally polarized)
Vision Carrier Frequency	Nominal 179·75 MHz Actual 179·766875 MHz
Sound Carrier Frequency	Nominal 176·25 MHz Actual 176·266875 MHz
Effective Radiated Power	Vision 30 kW maximum Sound 7·5 kW maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 182 ft. Mean aerial 875 ft
Location	0° 14′ 0″ W, 52° 8′ 0″ N. TL 205,494


Belmont
Mendlesham
Sandy Heath
Filey
Bridlington
Malton
York
Harrogate
Ilkley
LEEDS
Castleford
Dewsbury
Wakefield
Huddersfield
Barnsley
Goole
Selby
Market Weighton
Driffield
Hornsea
Beverley
Hessle
HULL
Withernsea
New Holland
Immingham
Scunthorpe
Grimsby
Cleethorpes
Doncaster
Glossop
SHEFFIELD
Rotherham
Gainsborough
Retford
Worksop
Chesterfield
Lincoln
Louth
Mablethorpe
Sutton-on-Sea
Horncastle
Spilsby
Skegness
Matlock
Mansfield
Alfreton
Newark
Sleaford
Boston
Ilkeston
NOTTINGHAM
Derby
Long Eaton
Burton-on-Trent
Coalville
Loughborough
Melton
Grantham
Spalding
Hunstanton
Kings Lynn
Wells
Cromer
N.Walsham
Fakenham
NORFOLK
Norwich
Great Yarmouth
Swaffham
Downham Market
Wymondham
Reedham
Lowestoft
LEICESTER
Oakham
Leicester
Nuneaton
Hinckley
Coventry
Rugby
Kettering
Corby
Oundle
Peterborough
Thetford
Halesworth
Southwold
Beccles
Bury St Edmunds
Mildenhall
Huntingdon
Wellingborough
Kenilworth
Leamington
Warwick
Stratford on Avon
Northampton
Framlingham
Leiston
Aldeburgh
SUFFOLK
Stowmarket
Cambridge
Newmarket
Bedford
Hadleigh
Ipswich
Felixstowe
Shipston on Stour
Banbury
Buckingham
Hitchin
Stevenage
Luton
Dunstable
Halstead
Colchester
Harwich
Walton on the Naze
Braintree
Witham
Maldon
Clacton on Sea
Brightlingsea
Southminster
Chelmsford
Oxford
Didcot
Aylesbury
Princes Risborough
High Wycombe
Wallingford
Marlow
Slough
Henley
Maidenhead
Windsor
Kingston
Chertsey
LONDON
MIDDLESEX
Barnet
Enfield
Brentwood
Basildon
Southend
Shoeburyness
Gravesend
Dartford
Richmond
Croydon
Rochester
Chatham
Gillingham
Sheerness
Whitstable
Herne Bay
Margate
Ramsgate
Canterbury
Faversham

Based on Stanford's Sketch Map of the British Isles

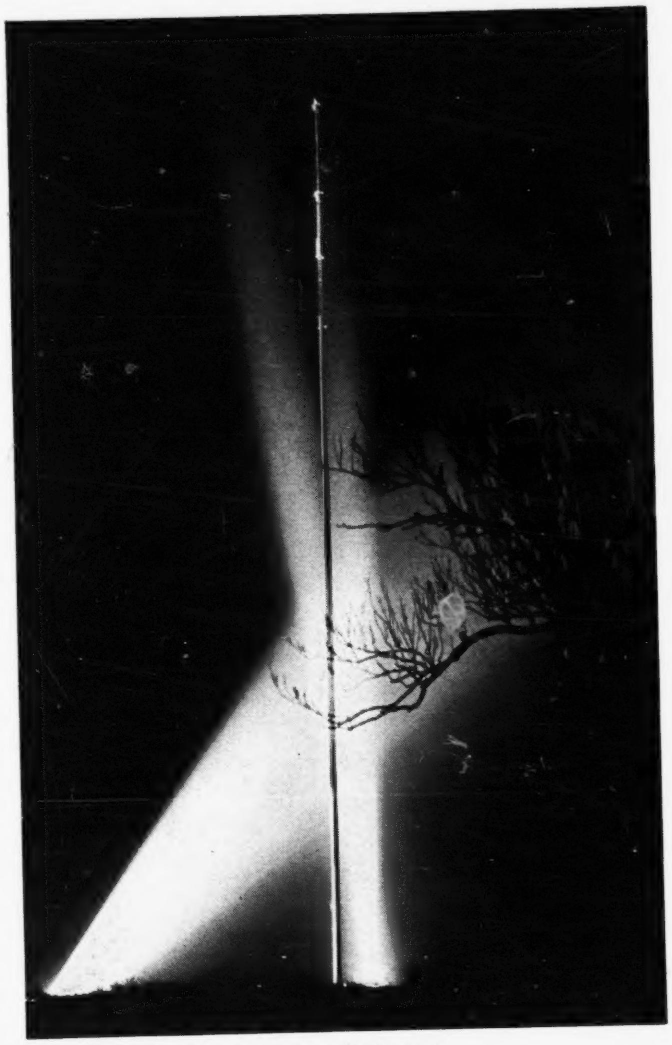
East of England

THREE OF THE AUTHORITY'S STATIONS serve the East of England area: Mendlesham in Suffolk, Belmont in Lincolnshire, and Sandy Heath in Bedfordshire.

The Mendlesham station, about fifteen miles north-west of Ipswich, is designed to serve the geographically large but not densely populated area of East Anglia. To avoid possible interference to European television services the power radiated over a south-easterly arc could not exceed about 15 kW. Other complications included the need to prevent interference in the service area of Chillerton Down, which uses the same channel. Thus, to secure adequate service to the coastal areas of Suffolk and Essex, the site for the station had to be displaced well to the south-east of the geographical centre of the required service area, and to compensate for this displacement it was necessary for the power radiated towards the west and north to approach 200 kW. Again, because of the very low height of the Mendlesham site, a 1,000 ft mast was considered technically appropriate. This was at that time the highest television mast to be constructed in Europe and the first of six of the same height subsequently used at other ITA stations. Building began early in 1959 and programme operation started on 27th October 1959.

The Sandy Heath relay station, 10 miles east of Bedford, is designed to serve the Bedford area, where reception of Mendlesham is inadequate, and Peterborough, where reception of Mendlesham is often marred by interference. The 750 ft mast has a highly directional aerial radiating a maximum of 30 kW towards the north. The station, which is unmanned, broadcasts programmes received by direct pick-up from the Mendlesham station. It went on the air on 13th July 1965.

Belmont, the East Lincolnshire station, is situated about 7½ miles south-west of Louth and 400 ft above sea level. It has been agreed that the BBC shall also use this site to improve both their VHF television and FM sound programmes in the area and that it should be scheduled as a main UHF station site. Accordingly a 1,265 ft mast has been provided by the Authority to carry all the required aerials. The ITA's Channel 7 directional transmitting aerial is installed on the mast at a mean height of 1,000 ft above ground level and radiates a maximum of 20 kW e.r.p. The station, which is manned, rebroadcasts the programmes transmitted by Mendlesham, received by way of an 'off-the-air' pick-up point at Massingham in Norfolk followed by a two-hop micro-wave link constructed by the Authority, the intermediate repeater station being at Winceby in Lincolnshire. The ITA's service at Belmont became operational on 20th December 1965.

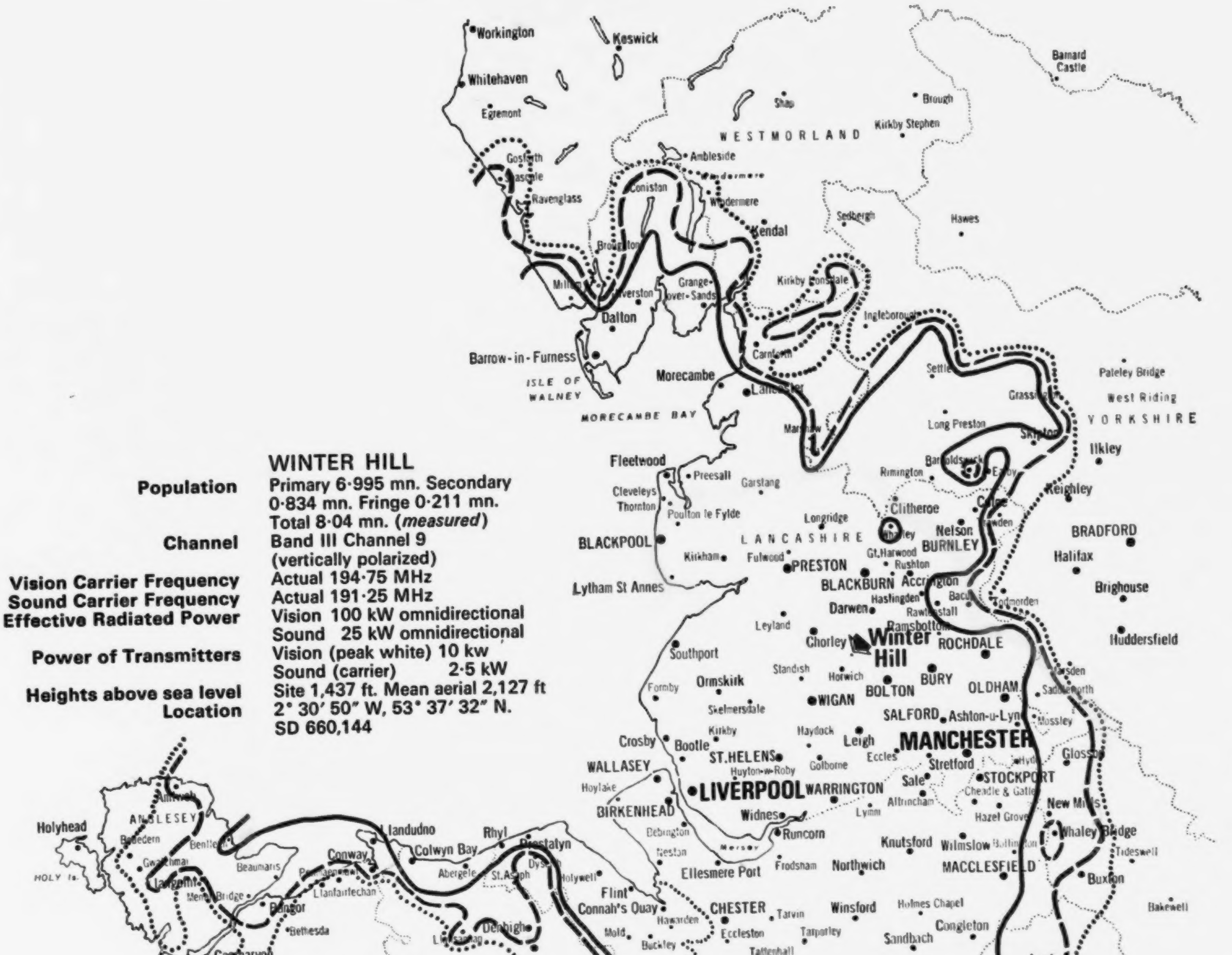


The tall cylindrical mast at Belmont

Winter Hill (Channel 9)

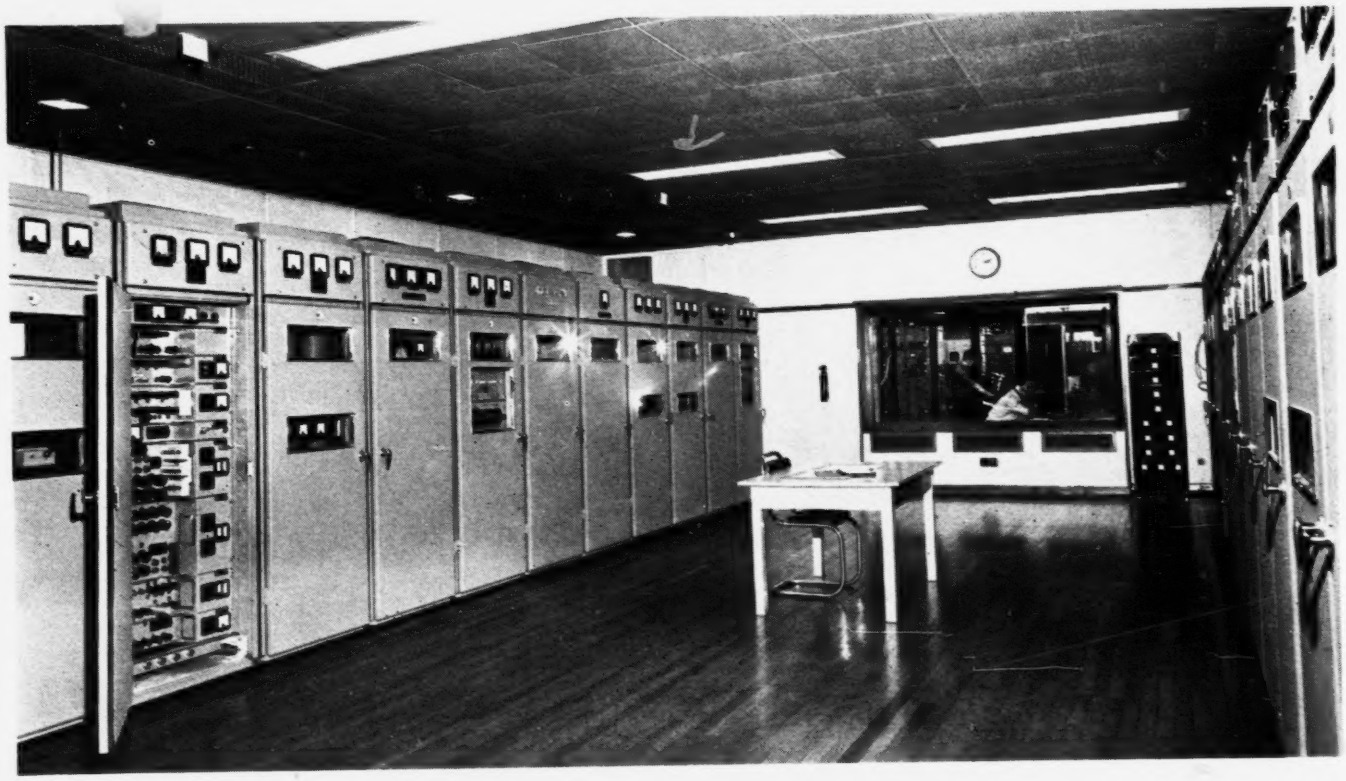
PROGRAMME COMPANY:
Granada Television

—— Primary Service Area
- - - - Secondary Service Area
• • • • • Fringe Area


Workington
Keswick
Whitehaven
Egremont
Shap
Brough
Kirkby Stephen
Barnard Castle
WESTMORLAND
Ambleside
Gosforth
Ravenglass
Coniston
Windermere
Kendal
Sedbergh
Hawes
Broughton
Millom
Ulverston
Grange-over-Sands
Kirkby Lonsdale
Dalton
Ingleborough
Barrow-in-Furness
ISLE OF WALNEY
Morecambe
Carnforth
Lancaster
Settle
Pateley Bridge
West Riding
YORKSHIRE
MORECAMBE BAY
Long Preston
Skipton
Ilkley
Fleetwood
Preesall
Garstang
Rimington
Clitheroe
Keighley
Cleveleys
Thornton
Poulton le Fylde
Longridge
Colne
Nelson
BURNLEY
BRADFORD
BLACKPOOL
LANCASHIRE
Kirkham
Fulwood
PRESTON
Gt.Harwood
Rushton
Halifax
Lytham St Annes
BLACKBURN
Accrington
Brighouse
Darwen
Haslingden
Bacup
Rawtenstall
Todmorden
Leyland
Ramsbottom
Huddersfield
Southport
Chorley
Winter Hill
ROCHDALE
Standish
Horwich
BURY
Formby
Ormskirk
BOLTON
OLDHAM
WIGAN
Skelmersdale
SALFORD
Ashton-u-Lyne
Mossley
Crosby
Bootle
Kirkby
Haydock
Leigh
MANCHESTER
ST.HELENS
Huyton-w-Roby
Golborne
Eccles
Stretford
Glossop
WALLASEY
Hoylake
LIVERPOOL
WARRINGTON
Sale
STOCKPORT
Cheadle & Gatley
BIRKENHEAD
Altrincham
Lymm
Hazel Grove
New Mills
Widnes
Runcorn
Whaley Bridge
Holyhead
ANGLESEY
Amlwch
Bodedern
Benllech
Llandudno
Rhyl
Colwyn Bay
Prestatyn
Neston
Knutsford
Wilmslow
Tideswell
HOLY Is.
Beaumaris
Conway
Abergele
St.Asaph
Holywell
Ellesmere Port
Frodsham
Northwich
MACCLESFIELD
Buxton
Menai Bridge
Bangor
Llanfairfechan
Dyserth
Flint
Connah's Quay
CHESTER
Tarvin
Winsford
Holmes Chapel
Bakewell
Bethesda
Denbigh
Hawarden
Mold
Eccleston
Tarporley
Congleton
Caernarvon
Llanberis
Llanrwst
Buckley
Tattenhall
Sandbach
FLINT
CREWE
Alsager
Leek
CAERNARVON BAY
Betws-y-Coed
Ruthin
Biddulph
DENBIGH
Gresford
DERBY
CAERNARVON
Wrexham
Nantwich
Stoke on Trent
Malpas
Audlem
Newcastle-under-Lyme
Madeley
Ashbourne
LLEYN
Criccieth
Ffestiniog
Corwen
Flint
Cheadle
Whitchurch
Pwllheli
Portmadoc
Llangollen
Market Drayton
Uttoxeter
Bala
Stone
Rhiw
Ellesmere
Eccleshall
Oswestry
Wem
STAFFORD
Burton upon Trent
SHROPSHIRE
Rugeley
Llanfyllin
Newport
BARDSEY Is.
Dolgellau
SHREWSBURY
Cannock
Lichfield
Barmouth
Welshpool
Wellington
Dawley
Ironbridge
Codsall
STAFFORD
Westbury
Minsterley
Broseley
0
10
20
miles
Much Wenlock
Wolverhampton
Towyn
Machynlleth
Montgomery
L.J.

	WINTER HILL
Population	Primary 6·995 mn. Secondary 0·834 mn. Fringe 0·211 mn. Total 8·04 mn. (*measured*)
Channel	Band III Channel 9 (vertically polarized)
Vision Carrier Frequency	Actual 194·75 MHz
Sound Carrier Frequency	Actual 191·25 MHz
Effective Radiated Power	Vision 100 kW omnidirectional Sound 25 kW omnidirectional
Power of Transmitters	Vision (peak white) 10 kw Sound (carrier) 2·5 kW
Heights above sea level	Site 1,437 ft. Mean aerial 2,127 ft
Location	2° 30′ 50″ W, 53° 37′ 32″ N. SD 660,144

Lancashire



Winter Hill

ABOUT EIGHT MILLION PEOPLE in the North-West of England are served by the Authority's transmitting station at Winter Hill, near Bolton. This station was constructed on the summit of Rivington Moor, a fine site 1,450 ft above sea level.

Construction work began in September 1955 and the station went into service on 3rd May 1956. The aerials, mounted on a 450 ft tower, gave coverage to almost the whole of Lancashire and Cheshire, as well as to parts of Shropshire, Derbyshire, Staffordshire and North Wales, from a substantially circular radiation pattern.

In 1966 the coverage of the stations was improved when the aerials were transferred to a new higher mast erected adjacent to the existing tower. The new mast is 1,015 ft high, and although it was built primarily for the new UHF colour transmissions due to start by about the end of 1969 it brings an improved VHF service to a number of areas.

The new mast at Winter Hill has been designed and built for the Authority to incorporate many novel features. In place of the open lattice type of tower, the new design uses curved steel segments to form a 9 ft diameter cylinder for the 650 ft mast column. A 350 ft lattice section on top, together with the capping cylinder, brings the total height to 1,015 ft. The cylinder, weighing about 240 tons, stands on a 10 ft high reinforced concrete superstructure. There are fifteen mast stays and nine anchor blocks. About 950 cubic yards of concrete are used.

Croydon (Channel 9)

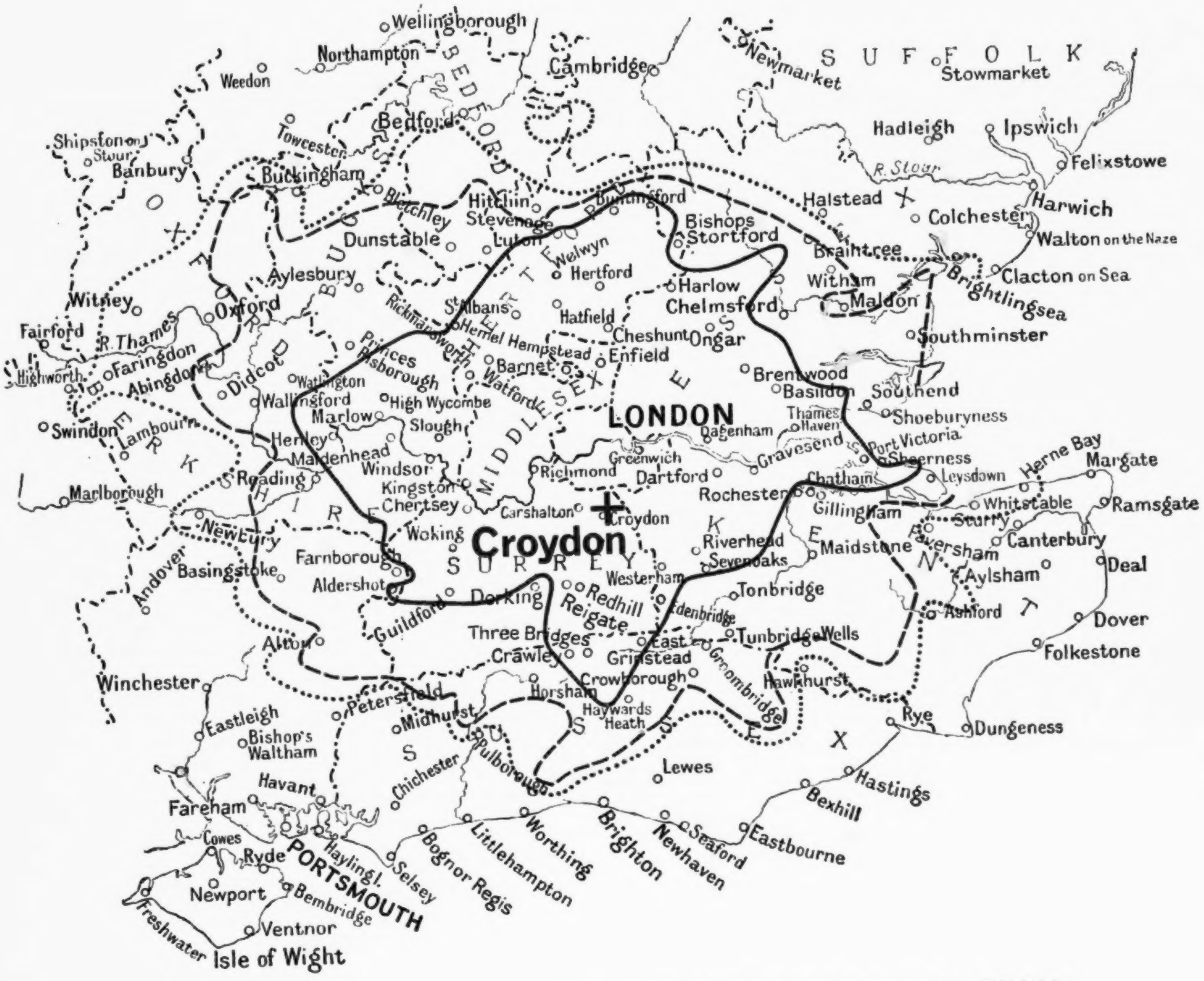
PROGRAMME COMPANIES:
Thames Television (weekdays to 7 p.m. Friday)
London Weekend Television (weekdays from 7 p.m. Friday)

—— Primary Service Area
– – – – Secondary Service Area
· · · · · Fringe Area

Scale of Miles

0
10
20
30
40
50
60
70
80
90

Population *within measured contours*	Primary 10·91 mn. Secondary 1·98 mn. Fringe 0·60 mn. Total 13·49 mn.
Channel	Band III Channel 9 (vertically polarized)
Vision Carrier Frequency	Nominal 194·75 MHz. Actual 194·75675 MHz
Sound Carrier Frequency	Nominal 191·25 MHz. Actual 191·266 MHz
Effective Radiated Power	Vision 400 kW maximum. Sound 100 kW maximum
Power of Transmitters	Vision (peak white) 10 kW. Sound (carrier) 2½ kW
Heights above sea level	Site 375 ft. Mean aerial 830 ft
Location	0° 5′ 15″ W, 51° 24′ 35″ N. TQ 332,696


Wellingborough
Northampton
Weedon
Cambridge
Newmarket
SUFFOLK
Stowmarket
Shipston-on-Stour
Towcester
Bedford
BEDFORD
Hadleigh
Ipswich
Felixstowe
Banbury
Buckingham
R. Stour
Bletchley
Hitchin
Stevenage
Buntingford
Halstead
Colchester
Harwich
OXFORD
Dunstable
Luton
Bishops Stortford
Braintree
Walton on the Naze
Welwyn
Hertford
Harlow
Witham
Maldon
Brightlingsea
Clacton on Sea
Aylesbury
Witney
Oxford
St Albans
Hatfield
Chelmsford
Fairford
R. Thames
BUCKS
Rickmansworth
Hemel Hempstead
Cheshunt
Ongar
Southminster
Highworth
Faringdon
Abingdon
Didcot
Princes Risborough
Barnet
Enfield
Brentwood
Basildon
Southend
Watlington
Wallingford
Watford
MIDDLESEX
ESSEX
Swindon
Lambourn
High Wycombe
Marlow
Slough
LONDON
Thames Haven
Shoeburyness
BERKS
Henley
Maidenhead
Windsor
Dagenham
Gravesend
Port Victoria
Reading
Richmond
Greenwich
Dartford
Sheerness
Herne Bay
Margate
Marlborough
Kingston
Chertsey
Rochester
Chatham
Leysdown
Whitstable
Ramsgate
Newbury
Carshalton
Croydon
Gillingham
Sturry
Woking
Croydon
Riverhead
Sevenoaks
Maidstone
Faversham
Canterbury
HAMPSHIRE
Farnborough
SURREY
KENT
Andover
Basingstoke
Aldershot
Westerham
Aylsham
Deal
Dorking
Redhill
Reigate
Edenbridge
Tonbridge
Ashford
Guildford
Three Bridges
Tunbridge Wells
Dover
Crawley
East Grinstead
Folkestone
Alton
Groombridge
Winchester
Crowborough
Hawkhurst
Petersfield
Horsham
Eastleigh
Bishop's Waltham
Midhurst
Haywards Heath
SUSSEX
Rye
Dungeness
Pulborough
Lewes
Chichester
Hastings
Havant
Bexhill
Fareham
Worthing
Brighton
Newhaven
Seaford
Eastbourne
Cowes
Ryde
Hayling I.
PORTSMOUTH
Selsey
Bognor Regis
Littlehampton
Newport
Bembridge
Ventnor
Freshwater
Isle of Wight

Based on Stanford's Sketch Map of the British Isles

London

THE AUTHORITY'S STATION on South Norwood Hill near Croydon serves 13½ million people in the London area, nearly a quarter of the total population of the United Kingdom.

The London area is relatively flat except for the North Downs some twenty-five miles to the south and the ridge of the Chiltern Hills some thirty miles to the west and north. Topographically it presents no serious transmission problems; indeed, the difficulty is to find high ground close enough to the centre of London on which to construct a station. The choice rests between the 400 ft ridges of Muswell Hill (Alexandra Palace) in North London and Crystal Palace in South-East London. In 1935 the BBC had chosen Alexandra Palace as the site for its original London television station, but twenty years later they moved to a new station at Crystal Palace. In the interests of good planning the Authority decided to locate its first station near this site.

A suitable open space for the construction of a small compact station which could be brought into operation with the least delay was found just a mile away on South Norwood Hill. The single 10 kW transmitter, the first Band III set constructed in this country, was a laboratory prototype. The aerial was an experimental 8-stack omnidirectional vertically polarized array supported on a 200 ft tower of virtually 'stock' design. The first Independent Television programmes were transmitted from this station on 22nd September 1955. With an effective radiated power (e.r.p.) of 60 kW (peak white vision) and 15 kW (carrier sound) the potential population coverage was about 11 million. After some months a second fully-engineered production 10 kW transmitter was installed as a standby, and a little later further equipment was installed to enable both sets of transmitters to be operated in parallel in order to double the station's power.

In due course the Croydon station would have to be given a higher tower and a new aerial system with directional characteristics tailored to give the optimum performance. Meanwhile engineering effort was devoted to expanding the ITA network of stations to meet the fast-growing public demand for Independent Television programmes in other parts of the country.

Croydon

The completion of the BBC's high tower at Crystal Palace allayed any fears that the mutual reflection of signals radiated from the two towers just a mile apart might be harmful to reception, and in February 1959 the ITA obtained Government approval to erect a higher tower and directional aerial at the Croydon site. By the end of 1962 Croydon was transmitting from its slim new 500 ft tower and radiating an effective power of about 400 kW directed to the north-west, with 50 to 250 kW e.r.p. in other directions, the strength of signal being determined by the requirements of topography and the avoidance of co-channel interference with other ITA stations and television services of other countries. The improved performance of the Croydon station in 1962 extended the ITA's London area coverage to include a population of 13½ million.

A new station to be fitted with the most up-to-date equipment will shortly be built at Croydon.

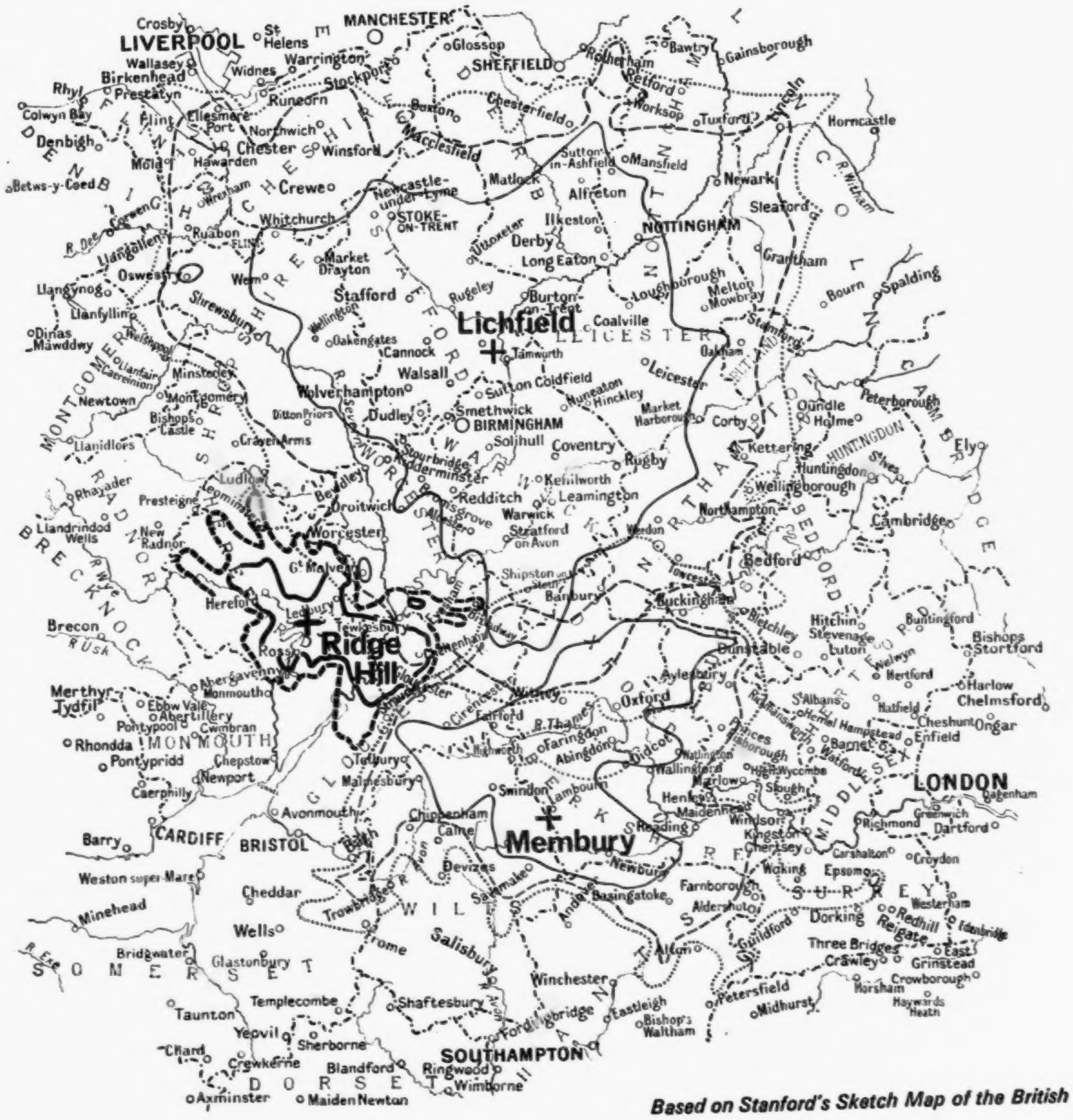
Lichfield (Channel 8)
Membury (Channel 12)
Ridge Hill (Channel 6)

PROGRAMME COMPANY:
ATV Network

——— Primary Service Area
- - - - Secondary Service Area
. . . . . Fringe Area

Scale of Miles
0 10 20 30 40 50 60 70 80 90 100 110 120

	LICHFIELD	MEMBURY	RIDGE HILL
Population	Primary 6·02 mn. Secondary 1·91 mn. Fringe 0·92 mn. Total 8·85 mn. (*measured*)	Primary 0·589 mn. Secondary 0·735 mn. Fringe 0·641 mn. Total 1·965 mn. (*measured*)	P.imary 0·303 mn. Secondary 0·101 mn. Total 0·404 mn. (*predicted*)
Channel	Band III Channel 8 (vertically polarized)	Band III Channel 12 (horizontally polarized)	Band III Channel 6 (vertically polarized)
Vision Carrier Frequency	Actual 189·75 MHz	Actual 209·75 MHz	Nominal 179·75 MHz Actual 179·712875 MHz
Sound Carrier Frequency	Actual 186·25 MHz	Actual 206·25 MHz	Nominal 176·25 MHz Actual 176·212875 MHz
Effective Radiated Power	Vision 400 kW maximum Sound 100 kW maximum	Vision 30 kW maximum Sound 7·5 kW maximum	Vision 10 kW maximum Sound 2·5 kW maximum
Power of Transmitters	Vision (peak white) 20 kW Sound (carrier) 5 kW	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW	Vision (peak white) 2×100 W Sound (carrier) 2×25 W
Heights above sea level	Site 500 ft. Mean aerial 1,453 ft	Site 700 ft. Mean aerial 1,155 ft	Site 671 ft. Mean aerial 1,120 ft
Location	1° 45′ 25″ W, 52° 38′ 10″ N. SK 163,042	1° 33′ 22″ W, 51° 29′ 0″ N. SU 308,763	02° 32′ 22″ W, 51° 59′ 43″ N. SO 630,333


Lichfield
Ridge Hill
Membury
LIVERPOOL
MANCHESTER
SHEFFIELD
NOTTINGHAM
BIRMINGHAM
LONDON
BRISTOL
CARDIFF
SOUTHAMPTON
Crosby
St Helens
Wallasey
Birkenhead
Widnes
Warrington
Stockport
Glossop
Rotherham
Bawtry
Gainsborough
Rhyl
Prestatyn
Runcorn
Colwyn Bay
Flint
Ellesmere Port
Northwich
Buxton
Chesterfield
Retford
Worksop
Tuxford
Lincoln
Horncastle
Denbigh
Chester
Winsford
Macclesfield
Sutton-in-Ashfield
Mansfield
Hawarden
Mold
Betws-y-Coed
Wrexham
Crewe
Newcastle-under-Lyme
STOKE-ON-TRENT
Matlock
Alfreton
Newark
Sleaford
Whitchurch
Ruabon
Uttoxeter
Ilkeston
Derby
Long Eaton
Grantham
Llangollen
Oswestry
Wem
Market Drayton
Loughborough
Melton Mowbray
Bourn
Spalding
Llangynog
Llanfyllin
Stafford
Rugeley
Burton-on-Trent
Coalville
Shrewsbury
Wellington
Dinas Mawddwy
Oakengates
Cannock
Tamworth
LEICESTER
Leicester
Stamford
Oakham
Walsall
Sutton Coldfield
Nuneaton
Hinckley
Newtown
Montgomery
Wolverhampton
Dudley
Smethwick
Market Harborough
Corby
Oundle
Holme
Peterborough
Bishop's Castle
Ditton Priors
Solihull
Coventry
Rugby
Kettering
HUNTINGDON
Huntingdon
Ely
Llanidloes
Craven Arms
Stourbridge
Kidderminster
Kenilworth
Wellingborough
St Ives
Rhayader
Presteigne
Ludlow
Leominster
Bewdley
Droitwich
Redditch
Leamington
Warwick
Northampton
Cambridge
Llandrindod Wells
New Radnor
Worcester
Stratford on Avon
Gt Malvern
Shipston on Stour
Banbury
Bedford
Towcester
Buckingham
Hereford
Ledbury
Tewkesbury
Hitchin
Stevenage
Luton
Buntingford
Bishops Stortford
Brecon
Ross
Cheltenham
Bletchley
Dunstable
Welwyn
Hertford
Abergavenny
Monmouth
Aylesbury
Oxford
St Albans
Hatfield
Harlow
Chelmsford
Merthyr Tydfil
Ebbw Vale
Abertillery
Pontypool
Cwmbran
MONMOUTH
Cirencester
Witney
Thame
Faringdon
Abingdon
Hemel Hempstead
Cheshunt
Ongar
Enfield
Barnet
Rhondda
Pontypridd
Chepstow
Newport
Tetbury
Malmesbury
Didcot
Princes Risborough
Watford
Caerphilly
Swindon
Lambourn
Henley
Marlow
High Wycombe
Slough
Maidenhead
Windsor
Richmond
Greenwich
Dagenham
Dartford
Barry
Avonmouth
Chippenham
Calne
Bath
Reading
Kingston
Chertsey
Carshalton
Croydon
Weston super Mare
Devizes
Newbury
Farnborough
Aldershot
Woking
Epsom
Westerham
Minehead
Cheddar
Trowbridge
Salisbury
Andover
Basingstoke
Dorking
Redhill
Reigate
Tonbridge
Wells
Frome
Alton
Guildford
Three Bridges
Crawley
East Grinstead
Bridgwater
Glastonbury
Winchester
Petersfield
Horsham
Crowborough
Haywards Heath
Taunton
Templecombe
Shaftesbury
Eastleigh
Bishop's Waltham
Midhurst
Yeovil
Sherborne
Fordingbridge
Chard
Crewkerne
Blandford
Ringwood
Wimborne
Axminster
Maiden Newton
S O M E R S E T
D O R S E T
W I L T S
S U R R E Y
MIDDLESEX
R. Exe
R. Usk
R. Dee
R. Witham

Based on Stanford's Sketch Map of the British Isles

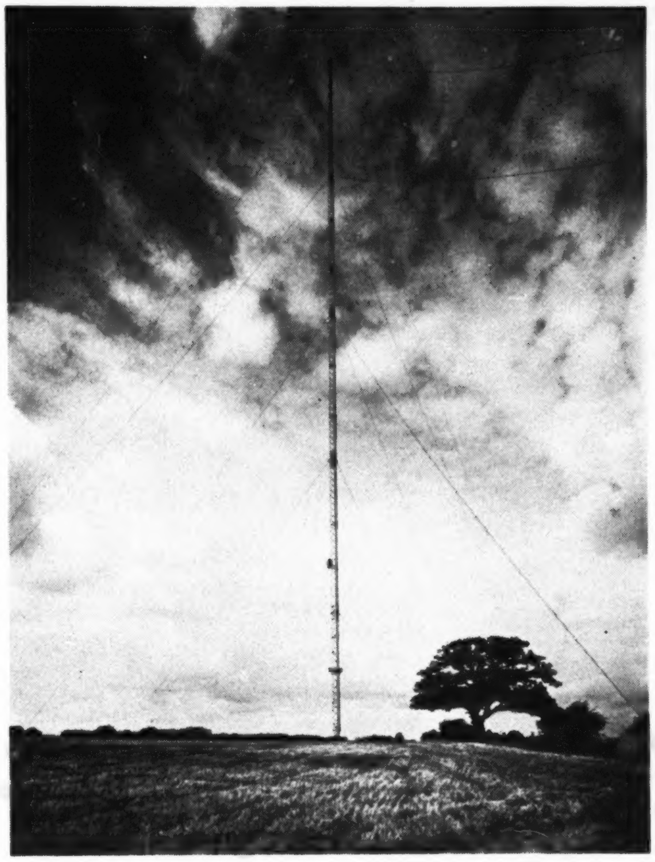
Midlands

THREE ITA STATIONS serve over 10½ million people living in the Authority's Midlands region. The Lichfield station serves the industrial Midlands and a wide surrounding area. The Membury station serves the Southern Midlands and other parts of Southern England. Another relay station, situated at Ridge Hill about five miles south-west of Ledbury, came into service on 30th July 1968 and provides an improved service in Hereford, Gloucester, Cheltenham and several other towns and villages in this area.

The Lichfield station is sited 500 ft above sea level near the Watling Street in the rural district of Lichfield. An available 450 ft self-supporting steel tower was erected to enable a service to be provided quickly and the station went into programme service on 17th February 1956 with a single 5 kW transmitter, giving an e.r.p. of 60 kW. A few months later a second parallel 5 kW set was added to provide an e.r.p. of 120 kW. In November 1956, after the main 20 kW transmitter had been installed, the e.r.p. was raised to 200 kW. This gave a population coverage of nearly 6½ million.

The construction of a 1,000 ft mast and an improved aerial at Lichfield was started early in 1961 and came into service in July. The power radiated south towards Gloucester was increased to 400 kW. Towards East Anglia, however, the power had to be reduced to 100 kW to prevent interference with Continental television services and the service to Midlands viewers living east of the station therefore remained virtually unchanged. Over a semicircle to the north the e.r.p. was maintained at 200 kW, sufficient with the higher aerial to close the gaps between the service areas of Lichfield and the Northern region stations. The new mast and aerial gave a general all-round improvement in reception, both within the old service area and beyond, and increased the population coverage to over 8¾ million.

The Membury station is an unmanned remotely controlled satellite of Lichfield. It serves those parts of Southern England and the Southern Midlands which fall between the areas of good reception from other Authority stations. The main centres which received an improved service are Oxford, Swindon, Newbury and Marlborough, and their surrounding rural areas. The station, which is sited on a disused airfield near Membury, north-east of Marlborough, uses a 500 ft mast and a directional aerial to provide a maximum allowable e.r.p. of 30 kW. The station radiates ITV's Midland programmes, which are received by direct pick-up from Lichfield and rebroadcast on Channel 12. To minimize co-channel interference from Caradon Hill, Membury uses horizontal polarization. The station opened on 30th April 1965.



Lichfield

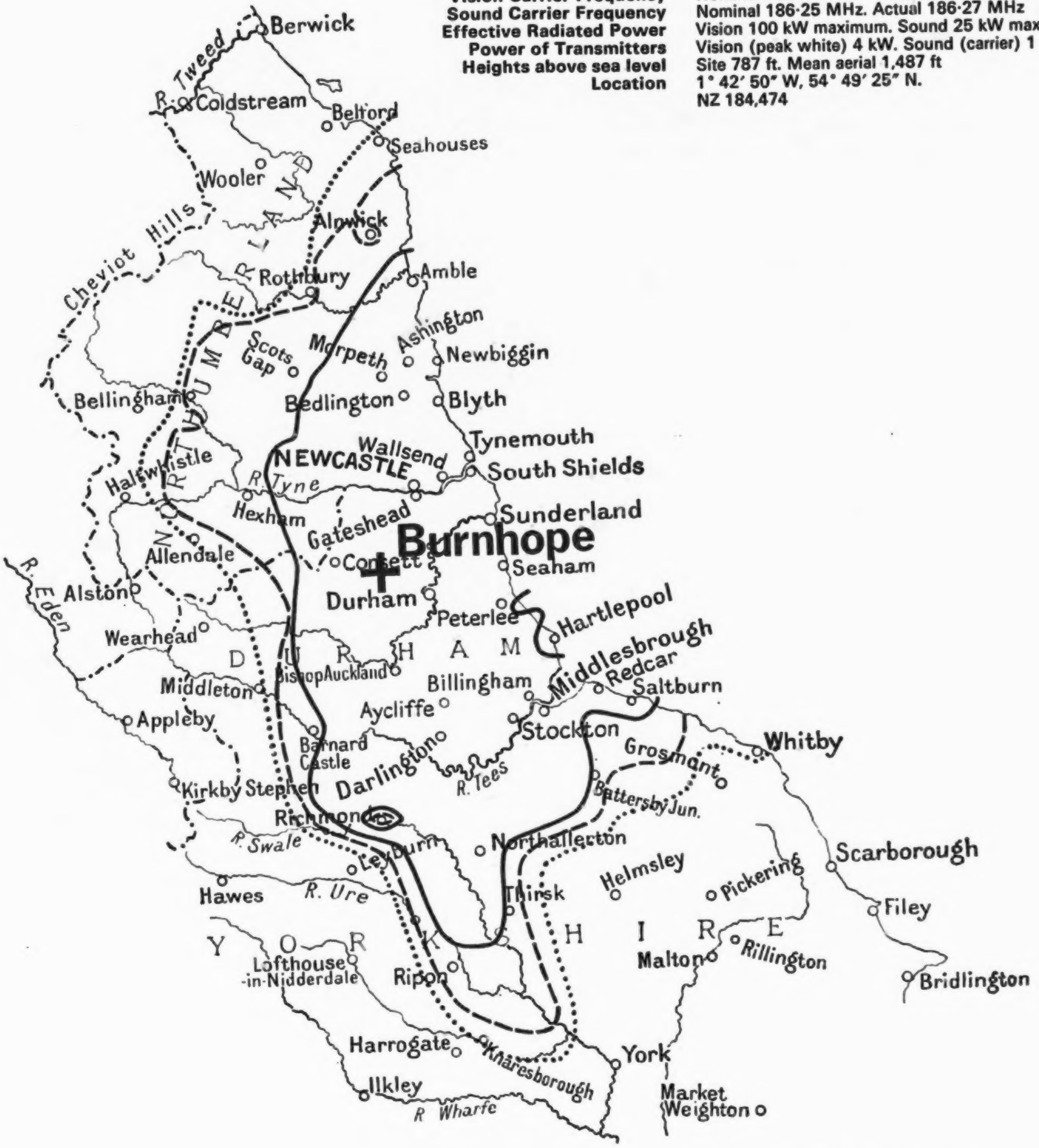
Burnhope (Channel 8)

PROGRAMME COMPANY:
Tyne Tees Television

——— Primary Service Area
– – – – Secondary Service Area
• • • • • Fringe Area

Scale of Miles
0
10
20
30
40
50
60
70

Population *within measured contours*	Primary 2·48 mn. Secondary 0·19 mn. Fringe 0·05 mn. Total 2·72 mn.
Channel	Band III Channel 8 (horizontally polarized)
Vision Carrier Frequency	Nominal 189·75 MHz. Actual 189·75675 MHz
Sound Carrier Frequency	Nominal 186·25 MHz. Actual 186·27 MHz
Effective Radiated Power	Vision 100 kW maximum. Sound 25 kW maximum
Power of Transmitters	Vision (peak white) 4 kW. Sound (carrier) 1 kW
Heights above sea level	Site 787 ft. Mean aerial 1,487 ft
Location	1° 42′ 50″ W, 54° 49′ 25″ N. NZ 184,474


Berwick
R. Tweed
Coldstream
Belford
Seahouses
Wooler
Cheviot Hills
Alnwick
Rothbury
Amble
NORTHUMBERLAND
Scots Gap
Morpeth
Ashington
Newbiggin
Bellingham
Bedlington
Blyth
Tynemouth
Haltwhistle
Wallsend
NEWCASTLE
South Shields
R. Tyne
Hexham
Gateshead
Sunderland
Burnhope
Allendale
Consett
Seaham
R. Eden
Alston
Durham
Peterlee
Hartlepool
Wearhead
DURHAM
Middlesbrough
Redcar
Saltburn
Bishop Auckland
Billingham
Middleton
Appleby
Aycliffe
Barnard Castle
Stockton
Grosmont
Whitby
Darlington
R. Tees
Battersby Jun.
Kirkby Stephen
Richmond
R. Swale
Leyburn
Northallerton
Helmsley
Pickering
Scarborough
Hawes
R. Ure
Thirsk
Filey
YORKSHIRE
Malton
Rillington
Bridlington
Lofthouse-in-Nidderdale
Ripon
Harrogate
Knaresborough
York
Ilkley
R. Wharfe
Market Weighton

Based on Stanford's Sketch Map of the British Isles

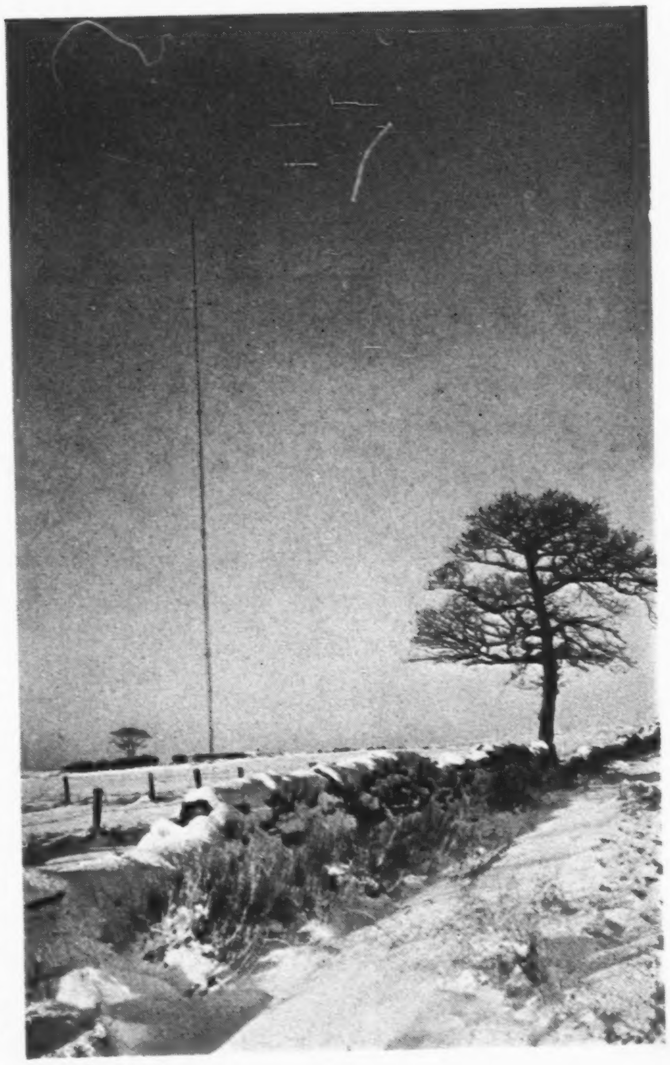
North-East England

THE IMPORTANT highly-populated industrial and agricultural area of North-East England, between the eastern slopes of the Pennine Chain and the sea, lies beyond the range of the Emley Moor transmitter in Yorkshire. Another station was therefore needed to provide an Independent Television service for this area.

A high site was found at Burnhope, about ten miles south-west of Newcastle upon Tyne, the major city in the area. It was within a few miles of the BBC's existing Band I station at Pontop Pike. Finding a site presented no special difficulty except the importance of avoiding land liable to mining subsidence, which abounds in this locality. This caused some delay while the records were searched and test bores made.

A mast 750 ft in height was needed to prevent 'shadowing' in the rather hilly country, and the maximum power of 100 kW which could be permitted on this channel was radiated in both the northerly and the southerly directions, so as to extend the service as far as possible. To the west the service is naturally blocked by the high barrier of the Pennine Chain and to the east its usefulness is limited by the North Sea. The power radiated in these directions was therefore limited to 20 kW and 70 kW respectively, no higher power being necessary. A special aerial was developed to give the required directional effect.

The station went into programme service on 15th January 1959 and has fulfilled its predicted performance.



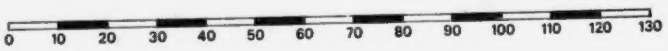
Burnhope

Rumster Forest (Channel 8)
Mounteagle (Channel 12)
Durris (Channel 9)
Angus (Channel 11)

PROGRAMME COMPANY:
Grampian Television

—— Primary Service Area
- - - - Secondary Service Area
• • • • • Fringe Area

Scale of Miles


0
10
20
30
40
50
60
70
80
90
100
110
120
130

RUMSTER FOREST

Population *within measured contours*	Primary 0·033 mn. Secondary 0·065 mn. Fringe 0·034 mn. Total 0·132 mn.
Channel	Band III Channel 8 (vertically polarized)
Vision Carrier Frequency	Actual 189·75 MHz
Sound Carrier Frequency	Actual 186·25 MHz
Effective Radiated Power	Vision 30 kW maximum Sound 7·5 kW maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 725 ft. Mean aerial 1,425 ft
Location	3° 22′ 00″ W, 58° 19′ 40″ N. ND 197,385

MOUNTEAGLE

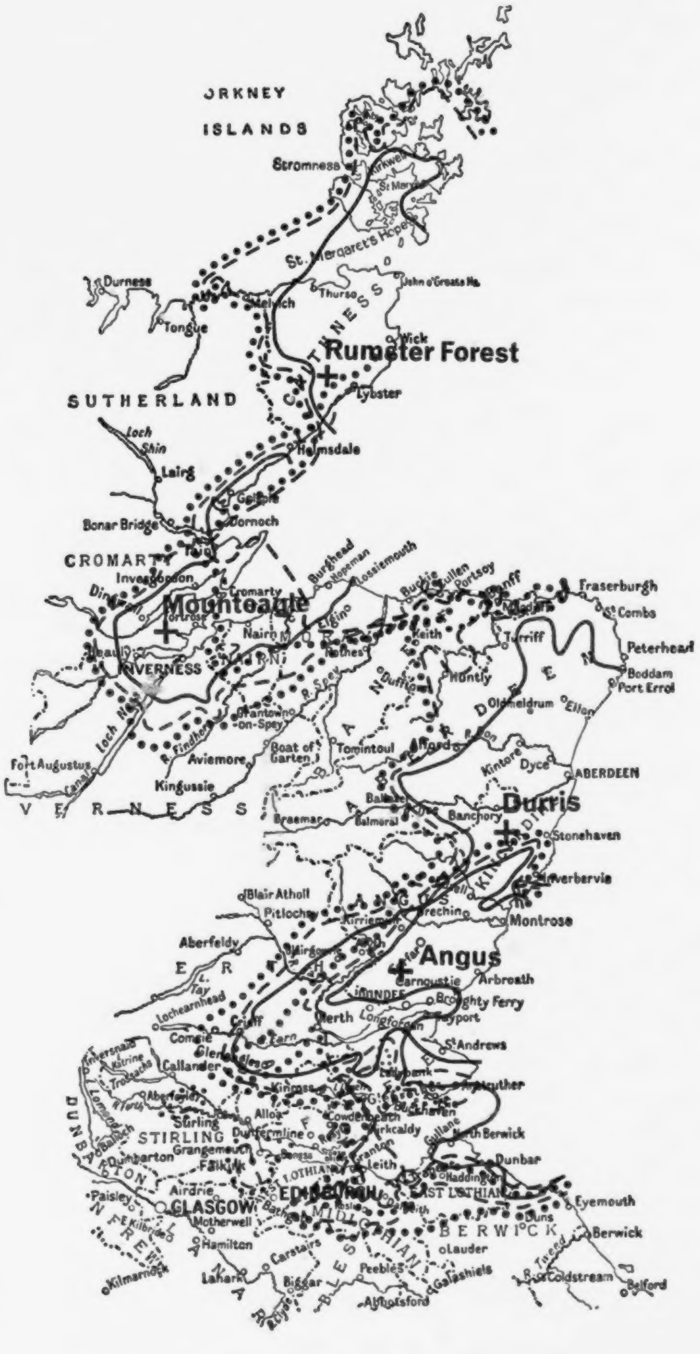
Population *within measured contours*	Primary 0·096 mn. Secondary 0·042 mn. Fringe 0·005 mn. Total 0·143 mn.
Channel	Band III Channel 12 (horizontally polarized)
Vision Carrier Frequency	Actual 209·75 MHz
Sound Carrier Frequency	Actual 206·25 MHz
Effective Radiated Power	Vision 50 kW maximum Sound 12·5 kW maximum
Power of Transmitters	Vision (peak white) 2 kW Sound (carrier) 0·5 kW
Heights above sea level	Site 695 ft. Mean aerial 1,465 ft
Location	4° 16′ 33″ W, 57° 35′ 23″ N. NH 640,581

DURRIS

Population *within measured contours*	Primary 0·403 mn. Secondary 0·566 mn. Fringe 0·304 mn. Total 1·273 mn.
Channel	Band III Channel 9 (horizontally polarized)
Vision Carrier Frequency	Nominal 194·75 MHz Actual 194·766875 MHz
Sound Carrier Frequency	Nominal 191·25 MHz Actual 191·266875 MHz
Effective Radiated Power	Vision 400 kW maximum Sound 100 kW maximum
Power of Transmitters	Vision (peak white) 2×4 kW Sound (carrier) 2×1 kW
Heights above sea level	Site 1,066 ft. Mean aerial 2,016 ft
Location	2° 23′ 22″ W, 57° 0′ 0″ N. NO 763,899

ANGUS

Population *within measured contours*	Primary 0·378 mn. Secondary 0·511 mn. Fringe 0·357 mn. Total 1·246 mn.
Channel	Band III Channel 11 (vertically polarized)
Vision Carrier Frequency	Nominal 204·75 MHz Actual 204·766875 MHz
Sound Carrier Frequency	Nominal 201·25 MHz Actual 201·266875 MHz
Effective Radiated Power	Vision 50 kW maximum Sound 12·5 kW maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 1,027 ft. Mean aerial 1,727 ft
Location	2° 59′ 10″ W, 56° 33′ 17″ N. NO 395,408


ORKNEY ISLANDS
Stromness
St. Margaret's Hope
Durness
John o'Groats
Thurso
Tongue
Wick
Rumster Forest
Lybster
SUTHERLAND
Loch Shin
Lairg
Helmsdale
Golspie
Dornoch
Bonar Bridge
CROMARTY
Invergordon
Cromarty
Burghead
Lossiemouth
Buckie
Cullen
Portsoy
Banff
Fraserburgh
Peterhead
Boddam
Port Erroll
Mounteagle
Nairn
Elgin
Keith
Turriff
INVERNESS
Huntly
Oldmeldrum
Ellon
Grantown-on-Spey
Tomintoul
Alford
Kintore
Dyce
ABERDEEN
Fort Augustus
Aviemore
Boat of Garten
Kingussie
Loch Ness
INVERNESS
Braemar
Balmoral
Ballater
Banchory
Durris
Stonehaven
Blair Atholl
Pitlochry
Kirriemuir
Brechin
Inverbervie
Montrose
Aberfeldy
Angus
Carnoustie
Arbroath
Broughty Ferry
Newport
Perth
St Andrews
Comrie
Callander
Anstruther
Alloa
Kirkcaldy
STIRLING
Dunfermline
Grangemouth
Falkirk
Dumbarton
Leith
North Berwick
Dunbar
Haddington
Paisley
Airdrie
GLASGOW
EDINBURGH
EAST LOTHIAN
Eyemouth
Motherwell
Hamilton
BERWICK
Duns
Berwick
Lauder
Kilmarnock
Carstairs
Peebles
Galashiels
Coldstream
Belford
Lanark
Biggar
Abbotsford

Based on Stanford's Sketch Map of the British Isles

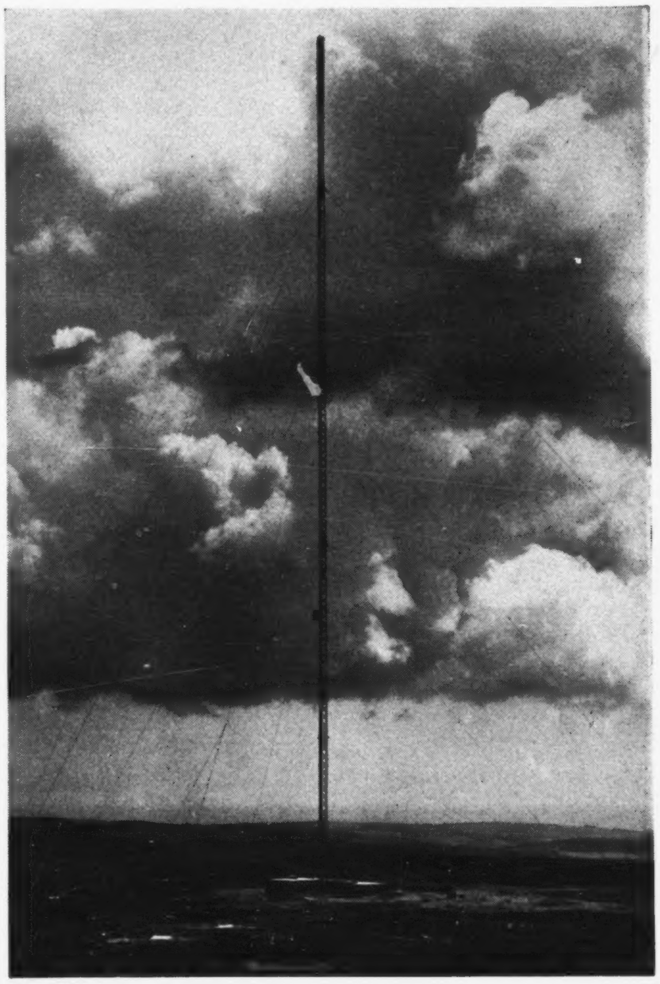
North-East Scotland

TWO STATIONS were opened in 1961 to cover the most populous parts of North-East Scotland, one of medium power at Mounteagle to serve the Inverness area and another of high power at Durris to cover Aberdeenshire and as much of Angus as possible.

For the Inverness area, a site was found at Mounteagle 730 ft above sea level, on the Black Isle, about eight miles north of Inverness and close to the BBC's Band I station at Rosemarkie. An 800 ft mast was used, and the maximum power of 50 kW is radiated in two directions, slightly east of north and east of south respectively. 35 kW is radiated in the direction of Lossiemouth eastwards along the Morayshire coast. Only 10 kW is radiated to the west, over the uninhabited mountainous areas of Ross and Cromarty.

Choosing the site for the high-power station to serve Aberdeen/Angus was more difficult because it was decided to try to cover the whole coastal area from Peterhead on the Moray Firth in the north to Arbroath in the south, a distance of some 100 miles, and to include those parts of Dundee which did not receive a satisfactory service from Black Hill. The selected site was at Durris, some 15 miles south of Aberdeen and 1,060 ft above sea level, exposed and difficult of access. A 1,000 ft mast was used. Once again this choice involved a departure from the principle of adjacent siting with existing BBC stations. The Durris station beams its power in two main lobes, each of 400 kW, one directed to the north and the other to the south-west towards Dundee.

In 1962 the Authority decided that Independent Television should extend its coverage to Caithness and Orkney and that in the south at Dundee and Perth an improved service should be given in several large residential areas where the signals from Durris and Black Hill were insufficiently strong. A site at Rumster Forest, some 12½ miles south-west of Wick, was selected as most suitable for the Caithness/Orkney station. At this site the programmes radiated on Channel 12 by the Mounteagle station can be satisfactorily received 'off-the-air' for rebroadcasting by the new station on Channel 8. With a site height of 725 ft above sea level and a 750 ft mast satisfactory coverage of the desired area has been obtained.



Durris

Angus, the new station for the Dundee/Perth area, is located at Balcalk Hill, 1,000 ft above sea level. At this site, using a 750 ft mast and directional transmitting aerial, the measured coverage shown on the map opposite has been obtained. This station picks up directly the Channel 9 signals from Durris and re-transmits them on Channel 11.

Both the Rumster Forest and Angus stations are unattended and remotely controlled by their parent stations Mounteagle and Durris respectively. Rumster Forest entered programme service on 25th June 1965 and Angus on 13th October 1965.

A new small relay station is planned to provide improved reception in the Aviemore area.

Black Mountain (Channel 9)
Strabane (Channel 8)

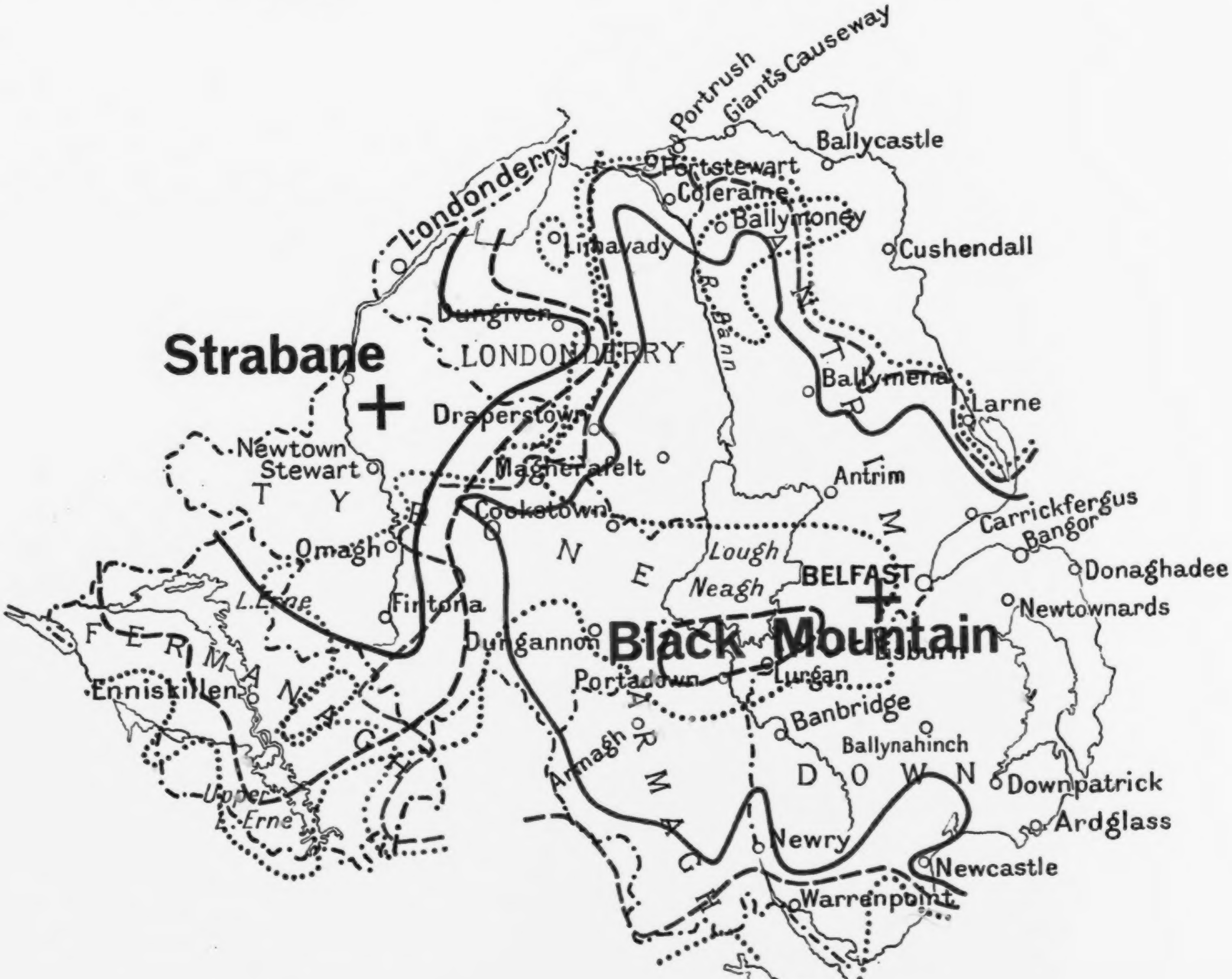
PROGRAMME COMPANY:
Ulster Television

—— Primary Service Area
- - - - Secondary Service Area
. . . . . Fringe Area

Scale of Miles

0
10
20
30
40
50

	STRABANE	BLACK MOUNTAIN
Population *within measured contours*	Primary 0·135 mn. Secondary 0·073 mn. Fringe 0·161 mn. Total 0·369 mn.	Primary 1·03 mn. Secondary 0·10 mn. Fringe 0·07 mn. Total 1·20 mn.
Channel	Band III Channel 8 (vertically polarized)	Band III Channel 9 (horizontally polarized)
Vision Carrier Frequency	Nominal 189·75 MHz. Actual 189·75675 MHz	Nominal 194·75 MHz. Actual 194·74325 MHz
Sound Carrier Frequency	Nominal 186·25 MHz. Actual 186·27 MHz	Nominal 191·25 MHz. Actual 191·234 MHz
Effective Radiated Power	Vision 100 kW N. and S. Sound 25 kW N. and S.	Vision 100 kW maximum. Sound 25 kW maximum
Power of Transmitters	Vision (peak white) 2×2·5 kW Sound (carrier) 2×0·625 kW	Vision (peak white) 4 kW Sound (carrier) 1 kW
Heights above sea level	Site 900 ft. Mean aerial 1,867 ft	Site 987 ft. Mean aerial 1,687 ft
Location	7° 23′ 10″ W, 54° 48′ 0″ N. H 393,947	6° 1′ 10″ W, 54° 35′ 10″ N. J 278,727



Portrush
Giant's Causeway
Ballycastle
Portstewart
Coleraine
Ballymoney
Londonderry
Limavady
Cushendall
R. Bann
Dungiven
LONDONDERRY
Strabane
Ballymena
Larne
Draperstown
Newtown Stewart
Magherafelt
Antrim
T Y R O N E
Cookstown
Carrickfergus
Bangor
Omagh
A N T R I M
Lough Neagh
BELFAST
Donaghadee
L. Erne
Fintona
Newtownards
F E R M A N A G H
Dungannon
Black Mountain
Lisburn
Enniskillen
Portadown
Lurgan
Banbridge
Ballynahinch
Armagh
A R M A G H
D O W N
Downpatrick
Upper L. Erne
Ardglass
Newry
Newcastle
Warrenpoint

Based on Stanford's Sketch Map of the British Isles

Northern Ireland

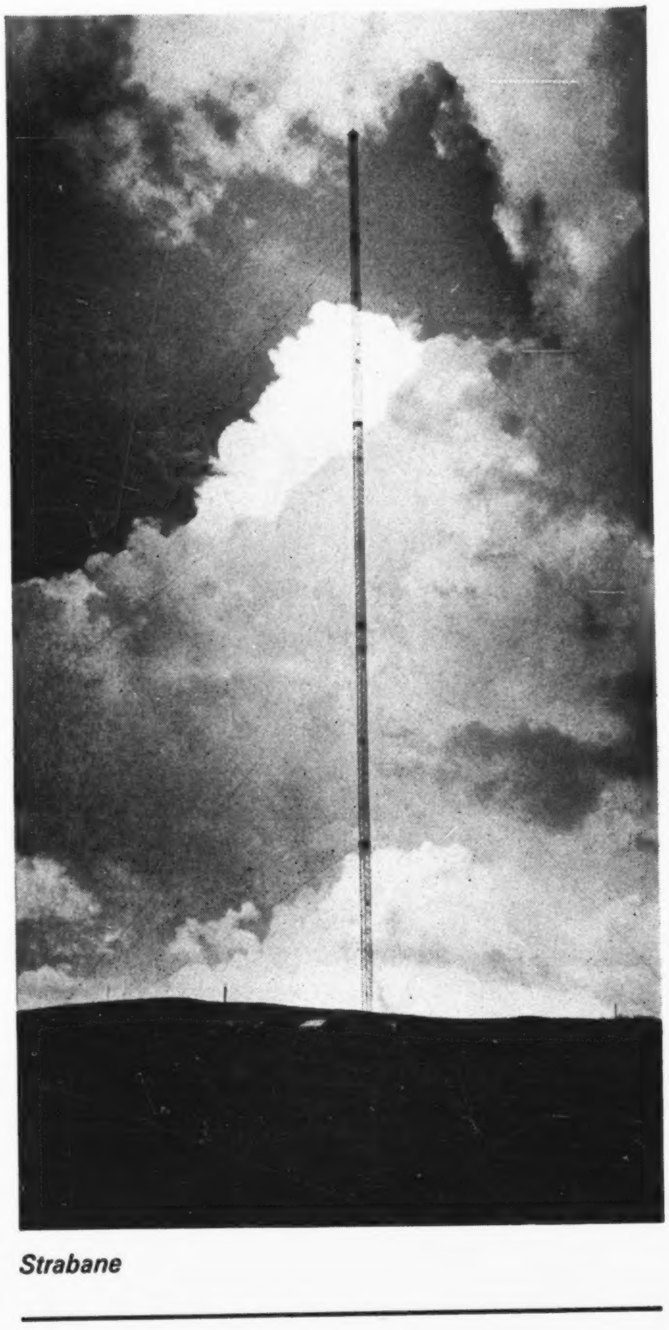
A LARGE PART of Northern Ireland was provided with an Independent Television service in the Autumn of 1959 by the construction of the Black Mountain station near Belfast, close to the BBC's existing Band I station at Divis.

The Black Mountain station overlooks Belfast and is 987 ft above sea level. A 750 ft mast, the highest which could be permitted owing to the proximity of the airport, was erected. It supports a moderately-directional aerial radiating about 100 kW to both the north-west and the south-west, 70 kW to the west and 20 kW to the east. This power-radiation pattern ensures the optimum coverage of the area whilst avoiding harmful interference to the service areas of other stations using Channel 9, notably Winter Hill.

West Ulster, which includes the districts of Londonderry and Enniskillen, could not be covered by the Black Mountain station and it was clear that at least one additional station was needed. A study of the topography of West Ulster revealed that the unserved area could be covered economically by a single station if a high site near Strabane could be obtained. A site 900 ft above sea level was found four miles south-east of Strabane and here a station using a 1,000 ft mast was constructed. It has a highly-directional aerial radiating about 90 kW in two main lobes to the north and to the south. 10 kW only is radiated to the east and west, but this suffices to cover the areas not served by the Black Mountain transmitter and, at the same time, prevents unnecessary radiation into the territory of the Irish Republic to the west. The Strabane station is a semi-automatic satellite of Black Mountain.

The Black Mountain station went into service on 31st October 1959, Strabane on 18th February 1963.

A new small relay station at Ballycastle is planned to give an improved service in the north-east of the area.



Strabane

Chillerton Down (Channel 11)
Dover (Channel 10)
Newhaven (Channel 6)

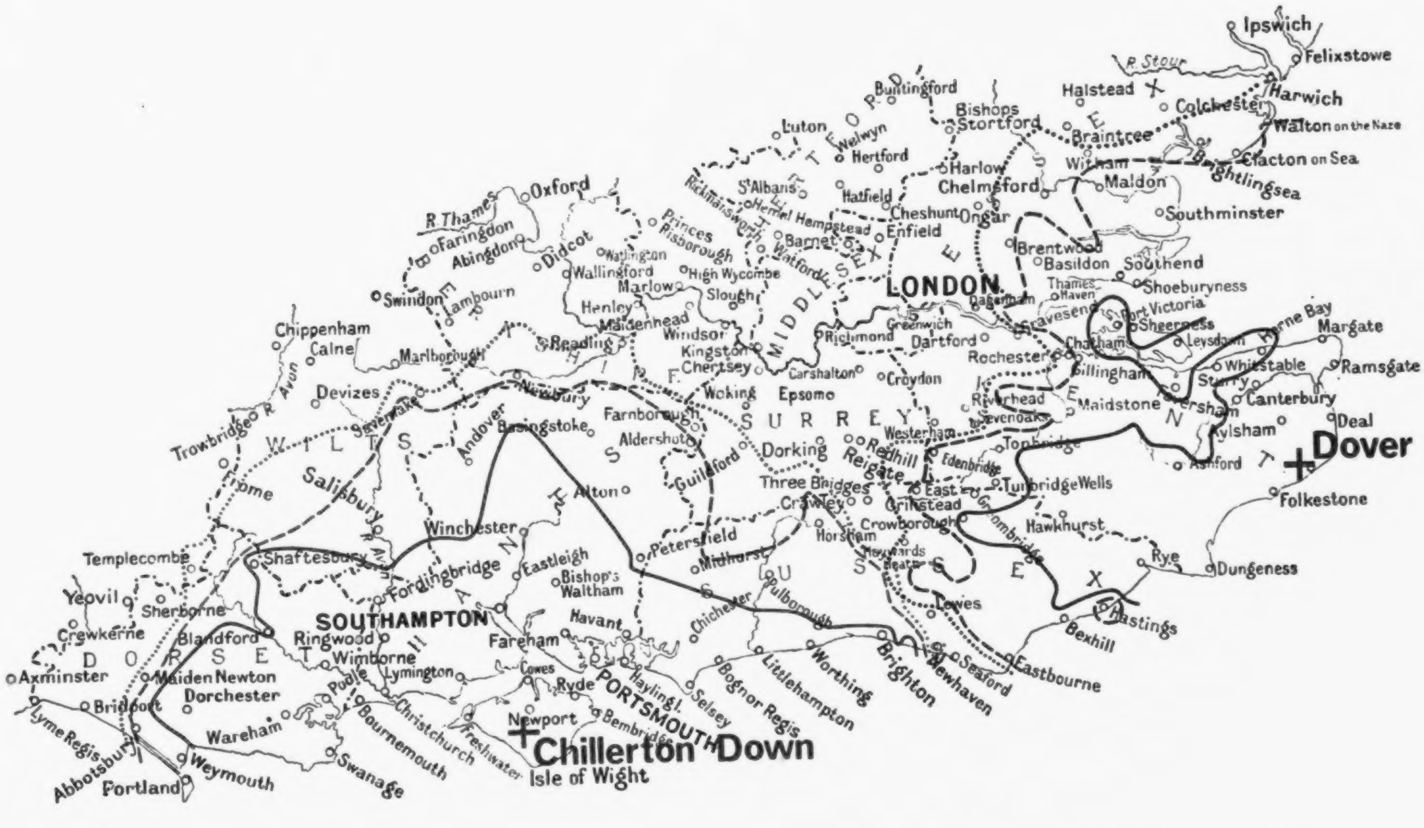
PROGRAMME COMPANY:
Southern Independent Television

———	Primary Service Area
- - - -	Secondary Service Area
• • • • •	Fringe Area

Scale of Miles

0 10 20 30 40 50 60 70 80 90

	CHILLERTON DOWN	DOVER	NEWHAVEN (*due* 1969)
Population	Primary 1·91 mn. Secondary 0·53 mn. Fringe 0·52 mn. Total 2·96 mn. (*measured*)	Primary 0·50 mn. Secondary 0·57 mn. Fringe 0·27 mn. Total 1·34 mn. (*measured*)	Primary 0·051 mn. Secondary 0·11 mn. Total 0·062 mn. (*predicted*)
Channel	Band III Channel 11 (vertically polarized)	Band III Channel 10 (vertically polarized)	Band III Channel 6 (vertically polarized)
Vision Carrier Frequency	Actual 204·75 MHz	Nominal 199·75 MHz Actual 199·7135 MHz	Actual 179·75 MHz
Sound Carrier Frequency	Actual 201·25 MHz	Nominal 196·25 MHz Actual 196·1985 MHz	Actual 176·25 MHz
Effective Radiated Power	Vision 100 kW maximum Sound 25 kW maximum	Vision 100 kW maximum Sound 25 kW maximum	Vision 1 kW maximum Sound 250 W maximum
Power of Transmitters	Vision (peak white) 4 kW Sound (carrier) 1 kW	Vision (peak white) 4 kW Sound (carrier) 1 kW	Vision (peak white) 2 × 100 W Sound (carrier) 2 × 25 W
Heights above sea level	Site 546 ft. Mean aerial 1,246 ft	Site 442 ft. Mean aerial 1,165 ft	Site 270 ft. Mean aerial 385 ft
Location	1° 19′ 40″ W, 50° 38′ 55″ N. SZ 475,835	1° 14′ 58″ E, 51° 6′ 40″ N. TR 274,397	0° 2′ 15″ E, 50° 47′ 12″ N. TQ 435,006


Ipswich
Felixstowe
R. Stour
Halstead
Harwich
Colchester
Walton on the Naze
Braintree
Clacton on Sea
Brightlingsea
Maldon
Witham
Southminster
Buntingford
Bishops Stortford
Luton
Welwyn
Hertford
Harlow
Chelmsford
Ongar
St Albans
Hatfield
Hemel Hempstead
Cheshunt
Enfield
Barnet
Watford
Brentwood
Basildon
Southend
Shoeburyness
Thames Haven
LONDON
Dagenham
Gravesend
Port Victoria
Sheerness
Herne Bay
Margate
Ramsgate
Whitstable
Leysdown
Sturry
Canterbury
Deal
Dover
Folkestone
Ashford
Kylsham
Faversham
Maidstone
Chatham
Rochester
Gillingham
Dartford
Greenwich
Richmond
Carshalton
Croydon
Riverhead
Sevenoaks
Westerham
Tonbridge
Edenbridge
Tunbridge Wells
Redhill
Reigate
East Grinstead
Crowborough
Hawkhurst
Rye
Dungeness
Hastings
Bexhill
Eastbourne
Seaford
Newhaven
Lewes
Haywards Heath
Brighton
Worthing
Littlehampton
Bognor Regis
Selsey
Chichester
Pulborough
Horsham
Crawley
Three Bridges
Dorking
Epsomo
Kingston
Chertsey
Woking
Guildford
S U R R E Y
MIDDLESEX
HERTFORDS
E S S E X
K E N T
S U S S E X
Oxford
R. Thames
Faringdon
Abingdon
Didcot
Watlington
Wallingford
Princes Risborough
High Wycombe
Rickmansworth
Marlow
Henley
Maidenhead
Slough
Windsor
Reading
Newbury
Lambourn
Swindon
Marlborough
Chippenham
Calne
Devizes
R. Avon
Trowbridge
Frome
W I L T S
Salisbury
Andover
Basingstoke
Farnborough
Aldershot
Alton
Winchester
Petersfield
Midhurst
Eastleigh
Bishop's Waltham
Havant
Fareham
Fordingbridge
Shaftesbury
Templecombe
Yeovil
Sherborne
Crewkerne
D O R S E T
H A N T S
Blandford
Ringwood
Wimborne
SOUTHAMPTON
PORTSMOUTH
Hayling I.
Cowes
Ryde
Bembridge
Newport
Lymington
Christchurch
Bournemouth
Poole
Swanage
Wareham
Dorchester
Maiden Newton
Axminster
Bridport
Lyme Regis
Abbotsbury
Weymouth
Portland
Freshwater
Chillerton Down
Isle of Wight

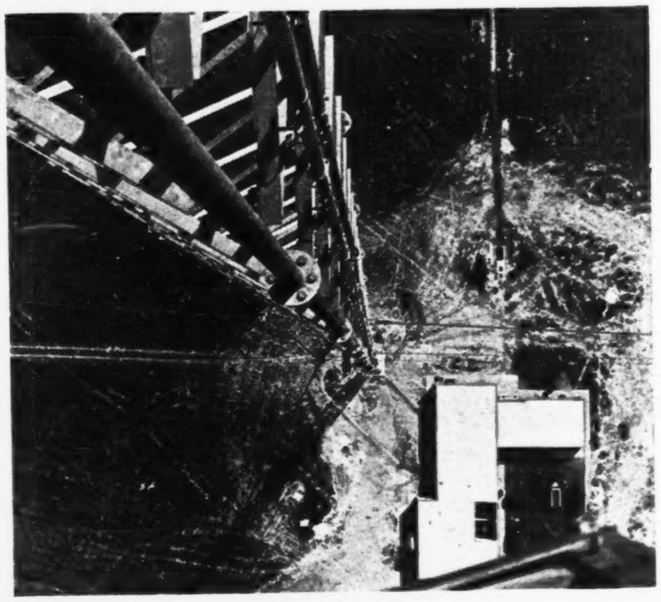
Based on Stanford's Sketch Map of the British Isles

South of England

CHILLERTON DOWN was the first of the two stations built to serve the south and south-east coastal areas of Britain. It was designed to cover central southern England, the important agricultural and holiday area along the coast from Weymouth in the west to Brighton in the east, together with the great ports of Southampton and Portsmouth and, inland, the county of Hampshire and adjoining parts of Dorset and Wiltshire. In conformity with the Government's policy the Authority decided if possible to build its Band III station close to Rowridge, the existing BBC Band I station on the Isle of Wight. The site selected was on Chillerton Down, 550 ft above sea level on the south side of the island. Opposition to a second television mast on the island was raised on grounds of amenity. However, the alternative of building a more massive and commanding mast at Rowridge to carry both the ITA and BBC television services and the BBC's VHF sound services proved even less welcome, and the Authority's proposal to use Chillerton Down for a slim 750 ft mast was accepted.

The transmitting aerial has a semicircular power-radiation pattern, oriented to direct 100 kW along the coast as well as landwards, but radiating very low power across the English Channel to prevent interference with the services of Radiodiffusion-Télévision-Française. Chillerton Down went into service on 30th August 1958 and serves the intended area well.

The sister station at Dover presented unusual problems. The general requirement was to serve the south-east corner of England not covered by Chillerton Down or Croydon. The site of the station was determined by the need to serve Folkestone and Dover, which lie at sea level under high cliffs. The solution was to build the station on the high cliff road linking the two towns. Church Hougham, 450 ft above sea level, was used and from a 750 ft mast a signal could be directed into both towns. At the same time the station had to link up with the service area of Chillerton Down beyond Eastbourne, 50 miles west along the coast. 100 kW was sufficient to provide an adequate service for Eastbourne and the intermediate coastal towns, and there were no inhibiting power restrictions. Northward, to serve the towns on the Thames estuary not covered by Croydon, 10 kW to 20 kW e.r.p. was adequate. However, viewers in France had to be protected from interference to their reception of the signal from the Rouen station. Calculations showed that Dover must restrict its power to less than 1 kW over an arc of 90° towards the French coast. It was no mean task to construct a transmitting aerial to do this, and at the same time to radiate 100 kW westward. Test transmissions were made for many weeks, during which the Authority's engineers developed a measuring technique using a helicopter to check the true radiation pattern of the transmitting aerial. Dover went into service on full power on 31st January 1960.



Chillerton Down

A new small relay station, due for completion during 1969, will give improved reception in the Newhaven area.

Caradon Hill (Channel 12)
Stockland Hill (Channel 9)
Huntshaw Cross (Channel 11)

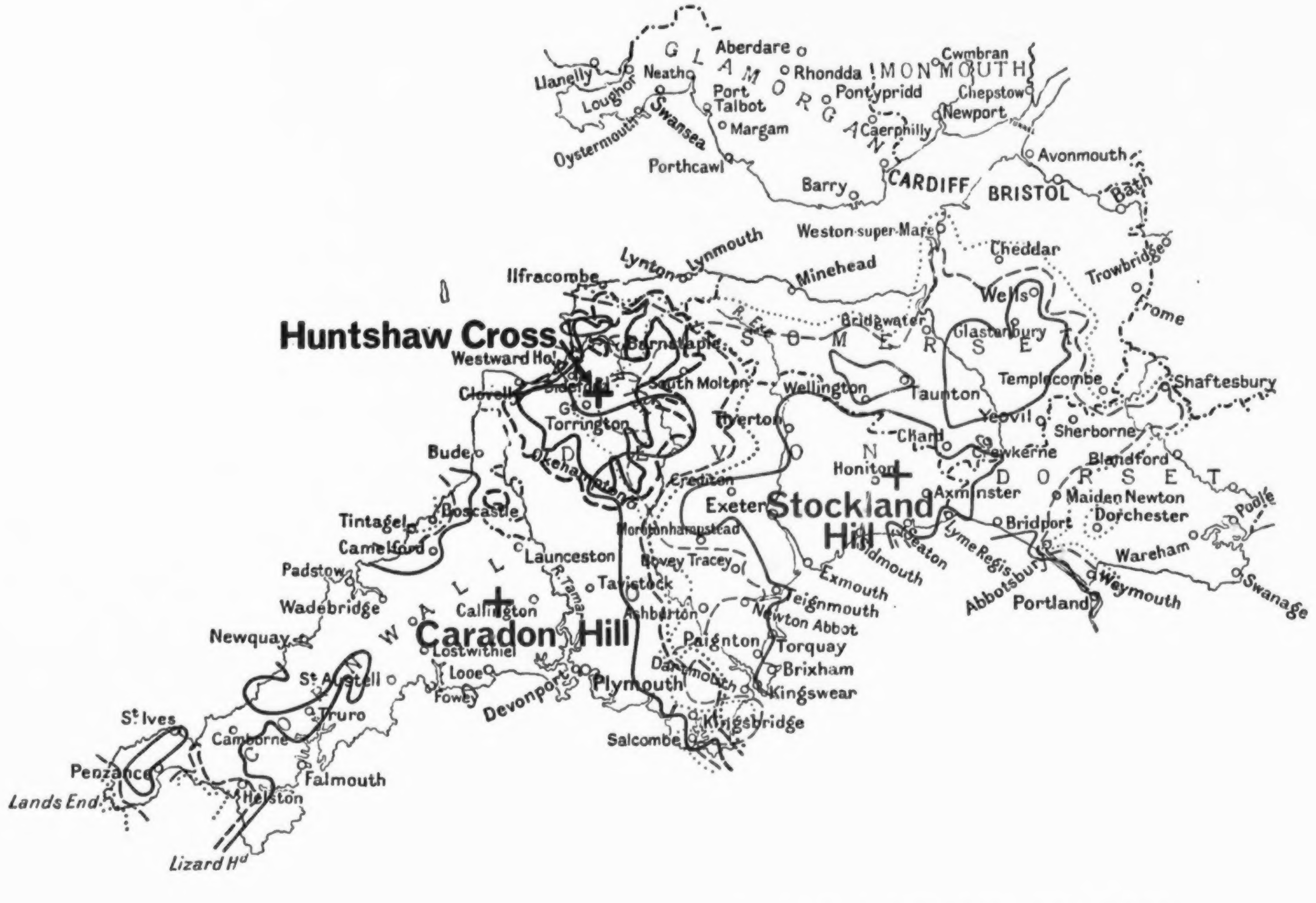
PROGRAMME COMPANY:
Westward Television

—— Primary Service Area
- - - - Secondary Service Area
• • • • • Fringe Area

Scale of Miles

0 10 20 30 40 50 60 70 80

	CARADON HILL	STOCKLAND HILL	HUNTSHAW CROSS
Population	Primary 0·518 mn. Secondary 0·159 mn. Fringe 0·053 mn. Total 0·73 mn. (*measured*)	Primary 0·362 mn. Secondary 0·405 mn. Fringe 0·148 mn. Total 0·915 mn. (*measured*)	Primary 0·060 mn. Secondary 0·019 mn. Total 0·079 mn. (*predicted*)
Channel	Band III Channel 12 (vertically polarized)	Band III Channel 9 (vertically polarized)	Band III Channel 11 (horizontally polarized)
Vision Carrier Frequency	Nominal 209·75 MHz Actual 209·74325 MHz	Nominal 194·75 MHz Actual 194·74325 MHz	Nominal 204·75 MHz Actual 204·787125 MHz
Sound Carrier Frequency	Nominal 206·25 MHz Actual 206·23 MHz	Nominal 191·25 MHz Actual 191·234 MHz	Nominal 201·25 MHz Actual 201·277875 MHz
Effective Radiated Power	Vision 200 kW maximum Sound 50 kW maximum	Vision 100 kW maximum Sound 25 kW maximum	Vision 500 W maximum Sound 125 W maximum
Power of Transmitters	Vision (peak white) 2×5 kW Sound (carrier) 2×1·25 kW	Vision (peak white) 2×5 kW Sound (carrier) 2×1·25 kW	Vision (peak white) 2×100 W Sound (carrier) 2×25 W
Heights above sea level	Site 1,211 ft. Mean aerial 1,936 ft	Site 750 ft. Mean aerial 1,475 ft	Site 658 ft. Mean aerial 1,130 ft
Location	4° 26′ 8″ W, 50° 30′ 39″ N. SX 274,708	3° 6′ 13″ W, 50° 48′ 23″ N. ST 223,015	4° 05′ 52″ W, 50° 58′ 44″ N. SS 527,220



GLAMORGAN
MONMOUTH
Aberdare
Cwmbran
Llanelly
Neath
Rhondda
Loughor
Port Talbot
Pontypridd
Chepstow
Newport
Swansea
Margam
Caerphilly
Oystermouth
Porthcawl
Avonmouth
Barry
CARDIFF
BRISTOL
Bath
Weston-super-Mare
Cheddar
Lynton
Lynmouth
Minehead
Trowbridge
Ilfracombe
Wells
Frome
Bridgwater
SOMERSET
Glastonbury
Huntshaw Cross
Barnstaple
Westward Ho!
Templecombe
Shaftesbury
Bideford
South Molton
Wellington
Taunton
Clovelly
Torrington
Tiverton
Yeovil
Sherborne
Chard
Bude
Okehampton
DEVON
Crewkerne
Blandford
Honiton
Crediton
Exeter
Stockland Hill
Axminster
DORSET
Maiden Newton
Tintagel
Boscastle
Moretonhampstead
Bridport
Dorchester
Camelford
Launceston
Seaton
Lyme Regis
Wareham
Poole
Padstow
Bovey Tracey
Sidmouth
Tavistock
Exmouth
Abbotsbury
Weymouth
Swanage
Wadebridge
CORNWALL
Callington
R. Tamar
Teignmouth
Portland
Ashburton
Newton Abbot
Newquay
Caradon Hill
Paignton
Torquay
Lostwithiel
St Austell
Looe
Brixham
Plymouth
Dartmouth
Kingswear
Fowey
Devonport
Truro
St Ives
Camborne
Kingsbridge
Salcombe
Penzance
Falmouth
Helston
Lands End
Lizard Hd

Based on Stanford's Sketch Map of the British Isles

South-West England

SOUTH-WEST ENGLAND is served by three of the Authority's stations, Caradon Hill in Cornwall, Stockland Hill in Devon, and a new relay station at Huntshaw Cross which has provided an improved service in the Barnstaple/Bideford area from 22nd April 1968.

Propagation studies of the best method of covering the 150 mile long wedge-shaped area of Devon and Cornwall showed that it was not practical to serve it adequately from a single Band III station centrally situated on the heights of Dartmoor, adjacent to the BBC's station at North Hessary Tor. Government agreement was obtained to build two stations, one in Cornwall and one in South Devon, another necessary departure from the principle of co-siting with the BBC Band I station.

High sites were found at Caradon Hill, near Launceston, for Cornwall; and Stockland Hill, near Axminster, for Devon. Transmitting aerials with highly-directional lobes were engineered to give the desired grade of service to both areas while minimizing interference with other ITA and Continental stations which use the same channels. Each station needed a 750 ft mast to minimize 'shadows' in this hilly terrain.

For Caradon Hill, the requirement was to give a service to the whole of Cornwall west of Dartmoor and reaching to Land's End. A power of 200 kW e.r.p. was beamed in this direction but to avoid interference in the service area of the Dublin station the power over an arc of 40° to the north-west had to be restricted to a mere 10 kW, while to the south the power had to be restricted to 25 kW to avoid interference in the service area of the Cherbourg station.

Studies showed that in order to cover Devon while not overlapping unnecessarily with the existing service area of St Hilary, Stockland Hill should direct its maximum power in two lobes, one north-west towards Barnstaple and the other south-west towards Dartmouth. 100 kW was the maximum permissible radiated power but restriction to 10 kW eastwards was necessary to prevent interference in the London area, which also uses Channel 9. The shape of the aerial radiation pattern thus became that of a boomerang facing westwards. A subsidiary beam of about 50 kW directed south-east towards the island of Alderney would allow the mainland programmes picked up there to be relayed by Post Office microwave link to the Fremont Point station in Jersey for rebroadcasting in the Channel Islands. However, in order to protect the service area of the existing French station at Bourges the power radiated towards Alderney had to be restricted to 20 kW. This power is, in practice, just sufficient for the Stockland Hill signal to be received in Alderney, with a signal to noise ratio good enough for rebroadcasting from Fremont Point.

Both stations went into service in April 1961 and provide coverage throughout almost the whole area. One small area near the northern coast around Westward Ho!, however, was not well served. A new relay station at Huntshaw Cross now serves this area.

Stockland Hill

St Hilary (Channel 10)
Bath (Channel 8)

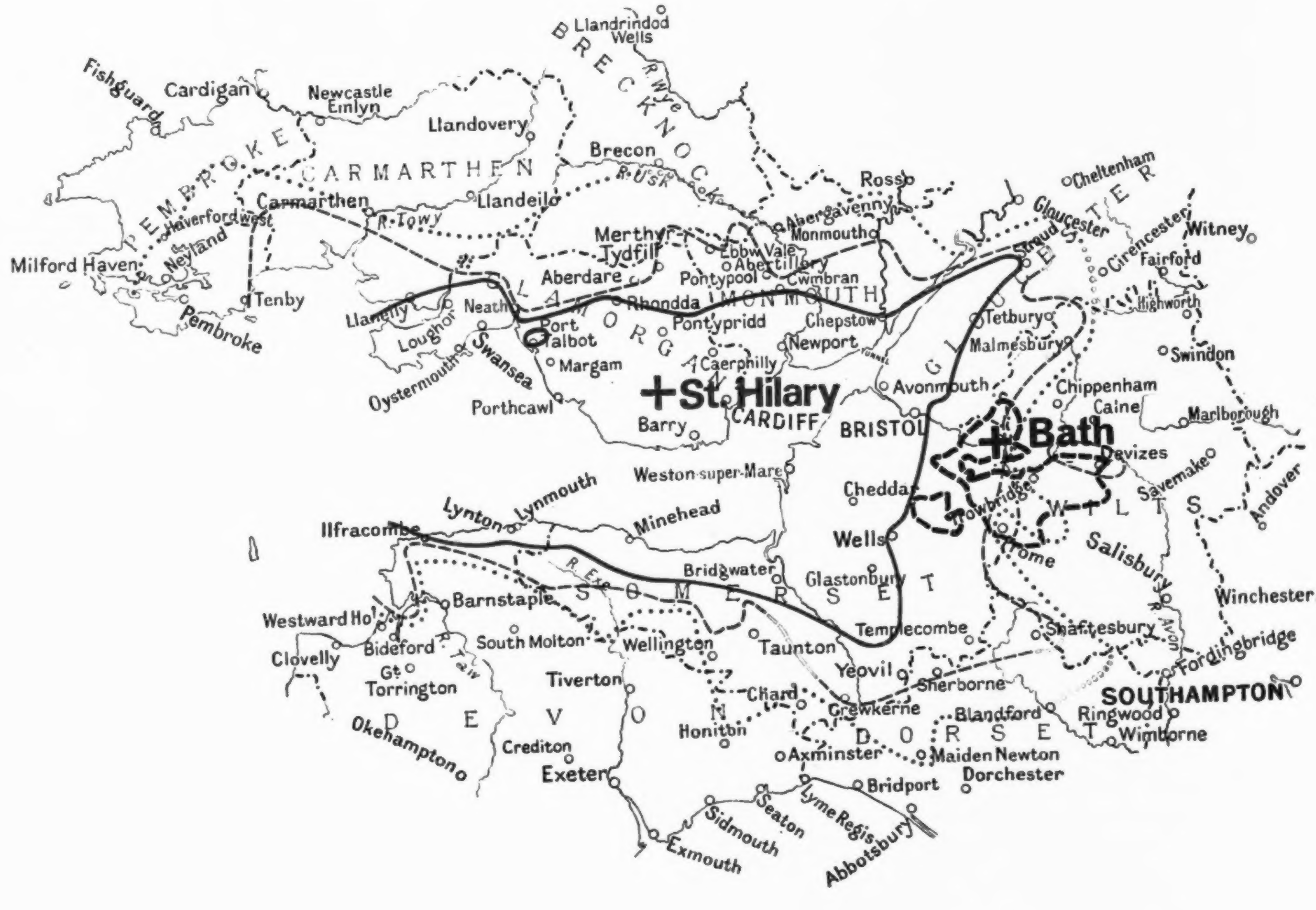
PROGRAMME COMPANY:
Harlech Television

——— Primary Service Area
– – – – Secondary Service Area
• • • • • Fringe Area

Scale of Miles

0 10 20 30 40 50 60 70 80 90

	ST HILARY (Channel 10)	BATH
Population	Primary 1·610 mn. Secondary 1·106 mn. Fringe 0·532 mn. Total 3·287 mn. (*within measured contours*)	Primary 0·091 mn. Secondary 0·090 mn. Total 0·181 mn. (*predicted*)
Channel	Band III Channel 10 (vertically polarized)	Band III Channel 8 (horizontally polarized)
Vision Carrier Frequency	Nominal 199·75 MHz. Actual 199·7305 MHz	Nominal 189·75 MHz. Actual 189·733125 MHz
Sound Carrier Frequency	Nominal 196·25 MHz. Actual 196·2305 MHz	Nominal 186·25 MHz. Actual 186·233125 MHz
Effective Radiated Power	Vision 200 kW. Sound 50 kW	Vision 500 W maximum. Sound 125 W maximum
Power of Transmitters	Vision (peak white) 20 kW. Sound (carrier) 5 kW	Vision (peak white) 2×100 W Sound (carrier) 2×25 W
Heights above sea level	Site 413 ft. Mean aerial 1,113 ft	Site 550 ft. Mean aerial 678 ft
Location	3° 24′ 7″ W, 51° 27′ 25″ N. ST 026,741	02° 19′ 55″ W, 51° 23′ 12″ N. ST 769,654


+St. Hilary
+Bath
CARDIFF
BRISTOL
SOUTHAMPTON
Llandrindod Wells
BRECKNOCK
Fishguard
Cardigan
Newcastle Emlyn
Llandovery
Brecon
R. Usk
R. Wye
Ross
Cheltenham
Gloucester
Cirencester
Witney
Fairford
Highworth
Swindon
PEMBROKE
CARMARTHEN
Carmarthen
R. Towy
Llandeilo
Haverfordwest
Neyland
Milford Haven
Tenby
Pembroke
Merthyr Tydfil
Ebbw Vale
Abertillery
Abergavenny
Monmouth
MONMOUTH
Pontypool
Cwmbran
Aberdare
Rhondda
Pontypridd
Caerphilly
Chepstow
Newport
GLAMORGAN
Neath
Port Talbot
Margam
Llanelly
Loughor
Swansea
Oystermouth
Porthcawl
Barry
Stroud
Tetbury
Malmesbury
Chippenham
Calne
Marlborough
Devizes
Savernake
Andover
Avonmouth
Weston-super-Mare
Cheddar
Wells
Trowbridge
Frome
Salisbury
R. Avon
Winchester
WILTS
GLOUCESTER
Lynton
Lynmouth
Minehead
Ilfracombe
R. Exe
Bridgwater
Glastonbury
SOMERSET
Westward Ho!
Barnstaple
Bideford
Clovelly
Gt. Torrington
South Molton
Wellington
Taunton
Templecombe
Shaftesbury
Fordingbridge
Tiverton
Yeovil
Sherborne
Chard
Crewkerne
Blandford
Ringwood
Wimborne
DEVON
DORSET
Okehampton
Crediton
Honiton
Axminster
Maiden Newton
Dorchester
Exeter
Bridport
Sidmouth
Seaton
Lyme Regis
Abbotsbury
Exmouth

Based on Stanford's Sketch Map of the British Isles

Wales and West of England

TWO DISTINCT Independent Television services are provided in Wales and the West of England. South Wales and the West of England are served by the Authority's St Hilary (Channel 10) station which was opened in 1958; and a new relay station which opened on 13th May 1968 to provide an improved service in the Bath area. The ITV service for Wales is broadcast from the Authority's four transmitters at St Hilary (Channel 7 since 1965), Presely and Arfon (since 1962), and Moel-y-Parc (since 1963); the service is being extended by six small relay stations at Abergavenny, Bala, Brecon, Ffestiniog, Llandovery and Llandrindod Wells. The Bala station came into service on 26th July 1967 and Llandovery on 30th August 1968. Three more are expected to be in service during 1968 and Brecon in 1969.

South Wales and the West

The Authority's St Hilary (Channel 10) station is sited at St Hilary Down, on the Welsh side of the Severn Estuary between Cardiff and Swansea and 413 ft above sea level. It serves the area surrounding the estuary and the Bristol Channel, including the densely-populated areas of South Wales and Monmouthshire, Somerset, and parts of Gloucestershire and other counties.

The Authority would have preferred a mast height of 1,000 ft, but because of nearby Rhoose Airport the height had to be restricted to 750 ft. The e.r.p. is 200 kW omnidirectional.

Since its opening for programme service on 14th January 1958 St Hilary (Channel 10) has given the high grade of service predicted, but the fundamental limitations of Band III transmission and reception in mountainous terrain when compared with Band I led to some public disappointment about the comparative grades of service in some shielded locations in the deep valleys of South Wales and also in low-lying parts of the cities of Bristol and Bath. The use of well-designed receiving aerials and of more sensitive 'fringe' area receivers has in part overcome the low signal strength and the 'ghost' images experienced in such localities. The Bath relay station came into service on 13th May 1968.

Wales

The Presely station is at Foel Drych in Pembrokeshire, 1,100 ft above sea level. The aerial radiates a narrow beam of 80 kW to the north to provide a reliable programme link to the Arfon relay station; a beam of 100 kW to the south-east links the coverage contours with those of the St Hilary service area; and a broad lobe of 50 kW to the south-west serves Pembrokeshire. Several severe power restrictions are being met to avoid co-channel interference.

The unattended Arfon station, which rebroadcasts the Presely transmissions, is at Nebo, eight miles north-east of Pwllheli. A 1,000 ft mast is used to 'see' over the mountains of Portmadoc to the coast of Cardigan Bay from Harlech to Barmouth and to ensure a link-up with the service area of Presely. A directional aerial was again necessary. 10 kW is radiated to the north and south-west, 5 kW east and south-east, and 2·5 kW to the west.

At the Moel-y-Parc station a 750 ft mast was needed to reach the coastal resorts from Conway to Prestatyn, shielded by mountains close to the coast. The radiation pattern is approximately semi-circular, 25 kW being radiated from south-east to north-west with reduced power north and east so as to cover the Welsh areas but avoid overlap with English areas already served. Moel-y-Parc rebroadcasts transmissions from Arfon, conveyed to it by an 'off the air' pick-up at Nebo, in Anglesey, and an ITA microwave link.

At St Hilary it was desirable that the Welsh service on Channel 7 should be broadcast from the existing mast to reproduce as far as possible the Channel 10 coverage of Wales. Because of the power limitations to prevent co-channel interference, and the need to mount the Channel 7 transmitting aerial below that of the Channel 10 aerial (no increase in mast height was permissible because of aeronautical factors), the actual grade of service on Channel 7 is not in some areas as good as that on Channel 10.

The Presely, Arfon and Moel-y-Parc stations were all in programme service by early 1963, St Hilary (Channel 7) in February 1965, Bala in July 1967 and Llandovery in August 1968.

St Hilary (Channel 7)
Moel-y-Parc (Channel 11)
Arfon (Channel 10)
Presely (Channel 8)
Bala (Channel 7)
Ffestiniog (Channel 13)
Llandovery (Channel 11)
Llandrindod Wells (Channel 9)
Abergavenny (Channel 11)
Brecon (Channel 8)

	ST HILARY *Welsh Service* (*Channel* 7)	MOEL-Y-PARC
Population *within measured contours*	Primary 0·96 mn. Secondary 0·38 mn. Fringe 0·16 mn. Total 1·50 mn.	Primary 0·152 mn. Secondary 0·135 mn. Fringe 0·055 mn. Total 0·342 mn.
Channel	Band III Channel 7 (vertically polarized)	Band III Channel 11 (vertically polarized)
Vision Carrier Frequency	Actual 184·75 MHz	Nominal 204·75 MHz. Actual 204·75675 MHz
Sound Carrier Frequency	Actual 181·25 MHz	Nominal 201·25 MHz. Actual 201·27 MHz
Effective Radiated Power	Vision 100 kW maximum. Sound 25 kW maximum	Vision 25 kW maximum. Sound 6·25 kW maximum
Power of Transmitters	Vision (peak white) 5 kW Sound (carrier) 1·25 kW	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 413 ft. Mean aerial 1,043 ft	Site 1,115 ft. Mean aerial 1,815 ft
Location	3° 24′ 07″ W, 51° 27′ 25″ N. ST 026,741	3° 18′ 48″ W, 53° 13′ 15″ N. SJ 123,701

	ARFON	PRESELY
Population *within measured contours*	Primary 0·108 mn. Secondary 0·025 mn. Fringe 0·030 mn. Total 0·163 mn.	Primary 0·094 mn. Secondary 0·158 mn. Fringe 0·113 mn. Total 0·365 mn.
Channel	Band III Channel 10 (horizontally polarized)	Band III Channel 8 (horizontally polarized)
Vision Carrier Frequency	Nominal 199·75 MHz. Actual 199·7575 MHz	Nominal 189·75 MHz. Actual 189·766875 MHz
Sound Carrier Frequency	Nominal 196·25 MHz. Actual 196·2575 MHz	Nominal 186·25 MHz. Actual 186·266875 MHz
Effective Radiated Power	Vision 10 kW maximum. Sound 2·5 kW maximum	Vision 100 kW maximum. Sound 25 kW maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW	Vision (peak white) 5 kW Sound (carrier) 1·25 kW
Heights above sea level	Site 950 ft. Mean aerial 1,904 ft	Site 1,063 ft. Mean aerial 1,812 ft
Location	4° 16′ 10″ W, 53° 1′ 10″ N. SH 476,493	4° 39′ 35″ W, 51° 56′ 30″ N. SN 173,306

	BALA	FFESTINIOG
Population *within predicted contours*	Primary 3,000. Secondary 750. Fringe 500. Total 4,250	Primary 5,830. Secondary 5,900. Fringe 1,470. Total 13,200
Channel	Band III Channel 7 (vertically polarized)	Band III Channel 13 (vertically polarized)
Vision Carrier Frequency	Nominal 184·75 MHz. Actual 184·70275 MHz	Nominal 214·75 MHz. Actual 214·733125 MHz
Sound Carrier Frequency	Nominal 181·25 MHz. Actual 181·216 MHz	Nominal 211·25 MHz. Actual 211·233125 MHz
Effective Radiated Power	Vision 100 W maximum. Sound 25 W maximum	Vision 100 W maximum. Sound 25 W maximum
Power of Transmitters	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W
Heights above sea level	Site 1,016 ft. Mean aerial 1,151 ft	Site 1,010 ft. Mean aerial 1,145 ft
Location	03° 32′ 02″ W, 52° 55′ 32″ N. SH 969,375	03° 55′ 15″ W, 52° 56′ 04″ N. SH 709,392

	LLANDOVERY	LLANDRINDOD WELLS
Population *within predicted contours*	Primary 1,550. Secondary 900. Fringe 100. Total 2,550	Primary 6,000. Secondary 6,500. Total 12,500
Channel	Band III Channel 11 (horizontally polarized)	Band III Channel 9 (horizontally polarized)
Vision Carrier Frequency	Nominal 204·75 MHz. Actual 204·733125 MHz	Nominal 194·75 MHz. Actual 194·79725 MHz
Sound Carrier Frequency	Nominal 201·25 MHz. Actual 201·233125 MHz	Nominal 191·25 MHz. Actual 191·29725 MHz
Effective Radiated Power	Vision 100 W maximum. Sound 25 W maximum	Vision 2·5 kW maximum. Sound 0·625 kW maximum
Power of Transmitters	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W	Vision (peak white) 2×100 W Sound (carrier) 2×25 W
Heights above sea level	Site 1,023 ft. Mean aerial 1,154 ft	Site 1,420 ft. Mean aerial 1,605 ft
Location	03° 42′ 15″ W, 52° 03′ 01″ N. SN 831,405	03° 26′ 22″ W, 52° 15′ 41″ N. SO 019,635

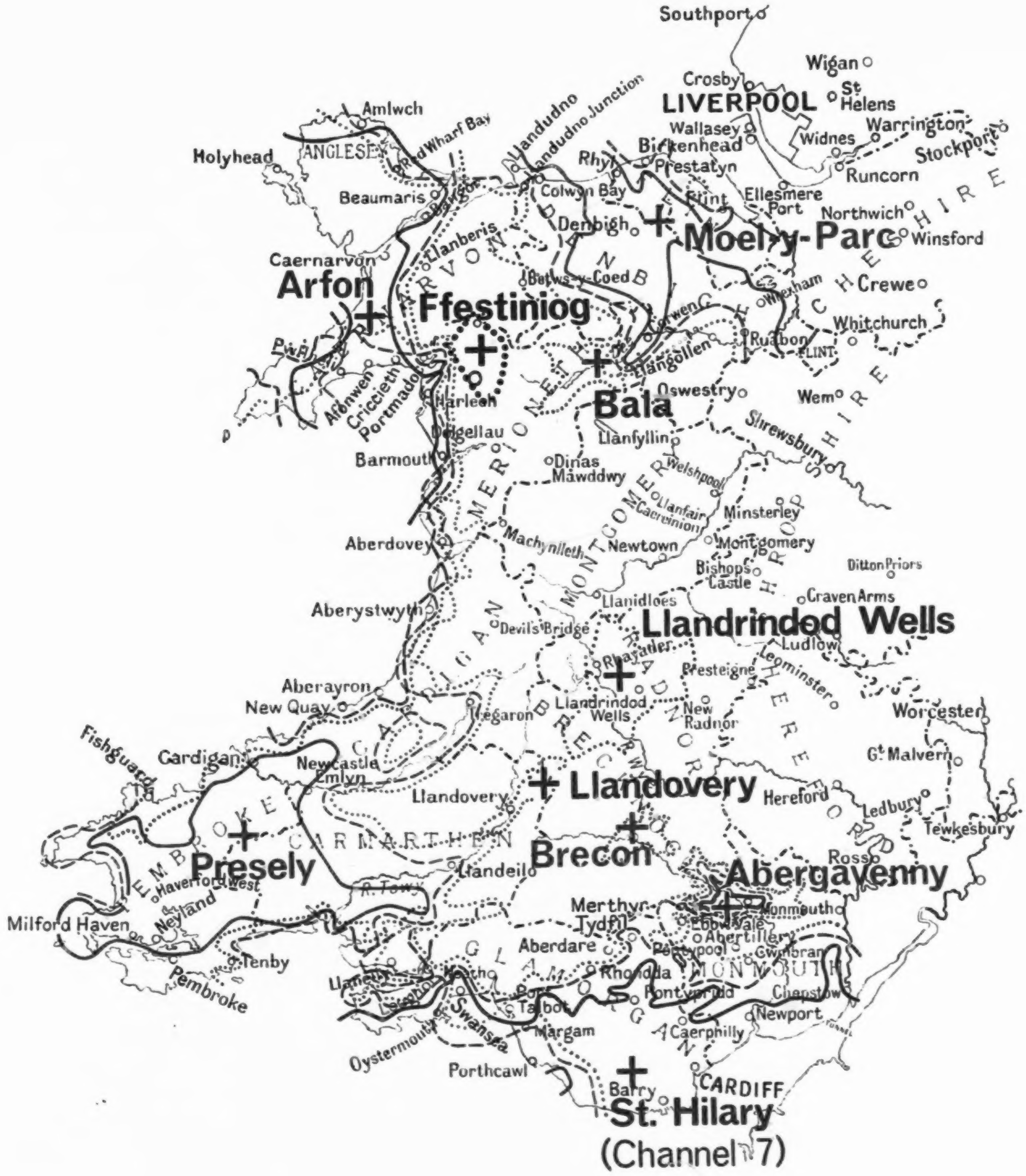
	ABERGAVENNY	BRECON (due mid–1969)
Population *within predicted contours*	Primary 19,600. Secondary 6,700. Fringe 3,200. Total 29,500	Primary 7,000. Secondary 700. Fringe 700. Total 8,400
Channel	Band III Channel 11 (horizontally polarized)	Band III Channel 8 (horizontally polarized)
Vision Carrier Frequency	Nominal 204·75 MHz. Actual 204·79725 MHz	Actual 189·75 MHz
Sound Carrier Frequency	Nominal 201·25 MHz. Actual 201·29725 MHz	Actual 186·25 MHz
Effective Radiated Power	Vision 100 W maximum. Sound 25 W maximum	Vision 100 W maximum. Sound 25 W maximum
Power of Transmitters	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W	Vision (peak white) 2×10 W Sound (carrier) 2×2·5 W
Heights above sea level	Site 1,432 ft. Mean aerial 1,567 ft	Site 737 ft. Mean aerial 872 ft
Location	3° 5′ 45″ W, 51° 48′ 30″ N. SO 244,126	3° 22′ 30″ W, 51° 56′ 45″ N. SO 054,287

Wales

PROGRAMME COMPANY:
Harlech Television

—— Primary Service Area
- - - - Secondary Service Area
• • • • • Fringe Area

Scale of Miles
0 10 20 30 40 50 60 70 80 90


Moel-y-Parc
Arfon
Ffestiniog
Bala
Llandrindod Wells
Llandovery
Presely
Brecon
Abergavenny
St. Hilary
(Channel 7)
LIVERPOOL
CARDIFF
Holyhead
Amlwch
Caernarvon
Aberystwyth
Cardigan
Milford Haven
Pembroke
Tenby
Swansea
Merthyr Tydfil
Newport
Hereford
Shrewsbury
Worcester

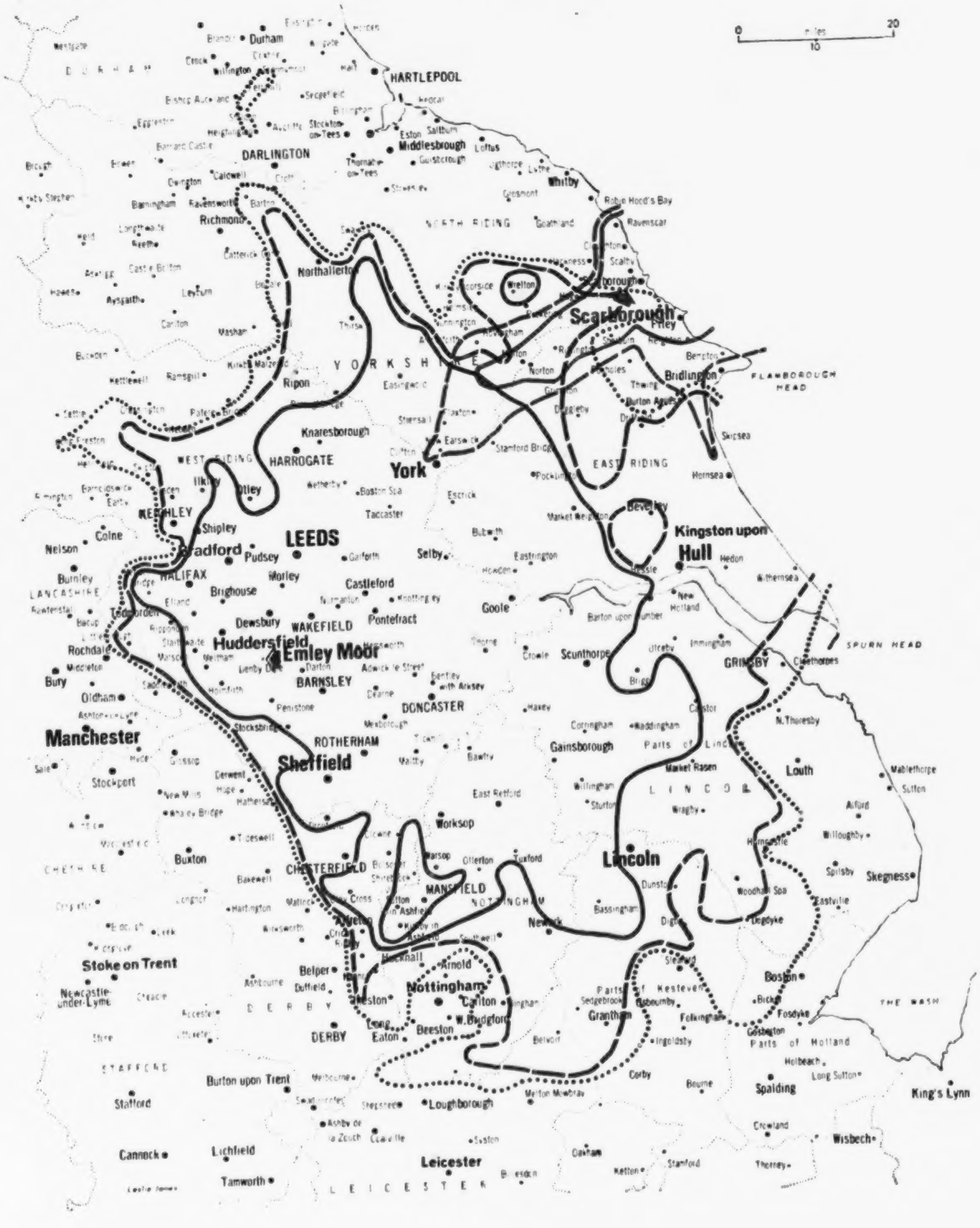
Based on Stanford's Sketch Map of the British Isles

Emley Moor (Channel 10) Scarborough (Channel 6)

PROGRAMME COMPANY:
Yorkshire Television

——— Primary Service Area
– – – Secondary Service Area
• • • • • Fringe Area

	EMLEY MOOR	SCARBOROUGH
Population	Primary 4·065 mn. Secondary 1·208 mn. Fringe 0·515 mn. Total 5·788 mn. (*measured*)	Primary 0·074 mn. Secondary 0·038 mn. Total 0·112 mn. (*measured*)
Channel	Band III Channel 10 (vertically polarized)	Band III Channel 6 (horizontally polarized)
Vision Carrier Frequency	Nominal 199·75 MHz. Actual 199·7575 MHz	Nominal 179·75 MHz. Actual 179·733125 MHz
Sound Carrier Frequency	Nominal 196·25 MHz. Actual 196·2575 MHz	Nominal 176·25 MHz. Actual 176·233125 MHz
Effective Radiated Power	Vision 200 kW maximum. Sound 50 kW maximum	Vision 1 kW omnidirectional Sound 0·25 kW omnidirectional
Power of Transmitters	Vision (peak white) 10 kW Sound (carrier) 2·5 kW	Vision (peak white) 2×0·3 kW Sound (carrier) 2×0·075 kW
Heights above sea level	Site 841 ft. Mean aerial 1,841 ft	Site 574 ft. Mean aerial 759 ft
Location	1° 40′ 0″ W, 53° 36′ 30″ N. SE 223,130	0° 27′ 0″ W, 54° 16′ 32″ N. TA 009,880


0 miles 10 20
DURHAM
Durham
HARTLEPOOL
Middlesbrough
DARLINGTON
Whitby
Richmond
Northallerton
NORTH RIDING
Scarborough
Robin Hood's Bay
Bridlington
FLAMBOROUGH HEAD
Ripon
YORKSHIRE
Knaresborough
HARROGATE
York
WEST RIDING
EAST RIDING
Ilkley
Otley
KEIGHLEY
Shipley
LEEDS
Bradford
Pudsey
HALIFAX
Beverley
Kingston upon Hull
Hornsea
Nelson
Colne
Burnley
LANCASHIRE
Todmorden
Rochdale
Bury
Oldham
Manchester
Brighouse
Morley
Castleford
Pontefract
Dewsbury
WAKEFIELD
Huddersfield
Emley Moor
BARNSLEY
Selby
Goole
Scunthorpe
GRIMSBY
Cleethorpes
SPURN HEAD
DONCASTER
ROTHERHAM
Sheffield
Gainsborough
Louth
Stockport
Buxton
CHESTERFIELD
Worksop
Lincoln
MANSFIELD
NOTTINGHAM
Skegness
Newark
Stoke on Trent
Newcastle-under-Lyme
Belper
Nottingham
Beeston
Grantham
Boston
THE WASH
DERBY
Burton upon Trent
Loughborough
Spalding
King's Lynn
Stafford
Wisbech
Cannock
Lichfield
Leicester
Tamworth
LEICESTER

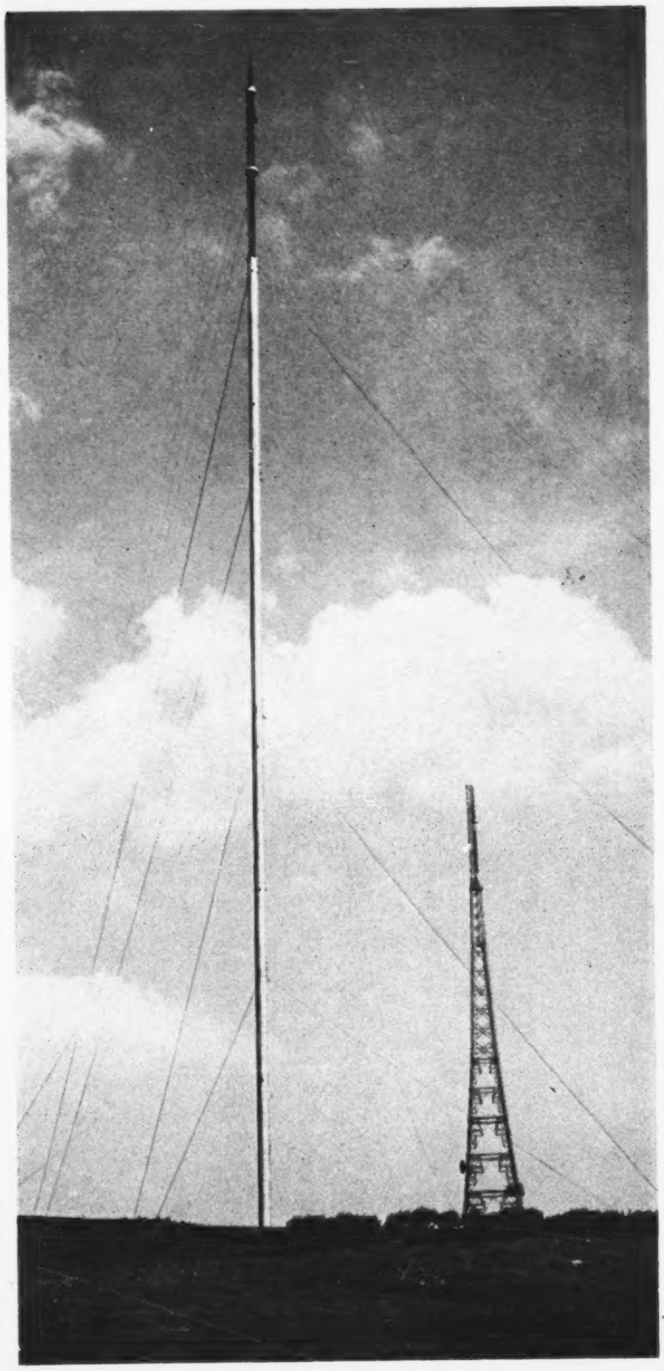
Yorkshire

THE YORKSHIRE AREA IS SERVED by two of the Authority's transmitting stations. The main station, at Emley Moor near Huddersfield, started transmitting in 1956. A relay station to serve the Scarborough area opened in 1965.

The selection of the site for the Yorkshire station posed considerable problems, largely because coverage of the main concentration of population within the hill-shadowed towns of the West Riding had to be combined with the provision of a service as far away as Kingston-upon-Hull, some 50 miles across the Yorkshire Plain. Sixteen different sites were studied theoretically and tests with a balloon transmitter were made at four before Emley Moor, 841 ft above sea level on the eastern slopes of the Pennine Chain, was finally selected. Originally a 450 ft tower was used to support the aerial, a semicircular power-radiation pattern delivering 200 kW e.r.p. in all easterly directions but only a few kilowatts backwards to the west into the natural barrier of the Pennines, thus preventing waste and an unnecessary overlap with the service area of the Winter Hill station. Emley Moor went into service on 3rd November 1956.

The coverage of the Emley Moor station was improved during 1966 when the service was transferred to a new high mast erected adjacent to the existing tower. The new 1,265 ft mast, at one time the tallest in Europe, replaced the open lattice type of tower. The new design uses curved steel segments to form a 9 ft diameter cylinder for the 900 ft mast column. A 350 ft lattice section on top, together with the capping cylinder, brings the total height to 1,265 ft. Although the new mast was built by the Authority primarily for the new UHF colour transmissions, it brings an improved VHF service to a number of local areas, particularly Sheffield and Hull.

In 1965 the Authority brought into operation a new relay station to serve the Scarborough area. This station is remotely controlled and monitored from the Emley Moor transmitting station.



The old and the new

Fremont Point (Channel 9)

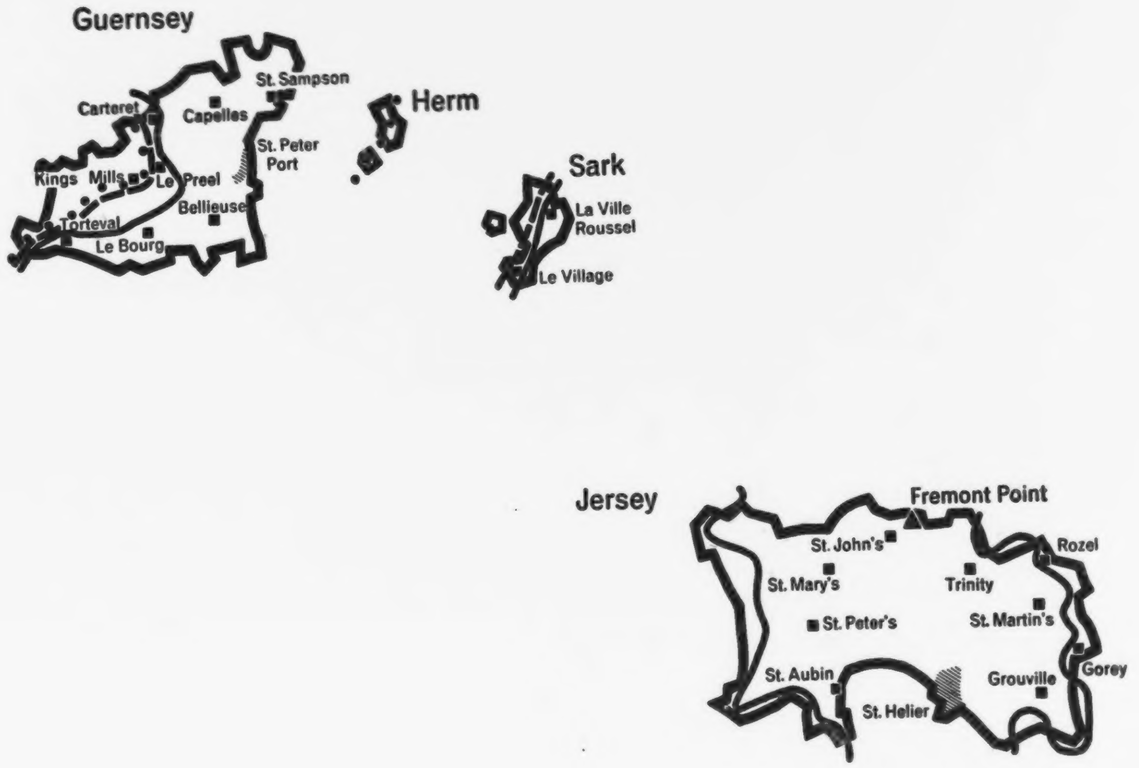
PROGRAMME COMPANY:
Channel Television

—— Primary Service Area
– – – Secondary Service Area
• • • • • Fringe Area

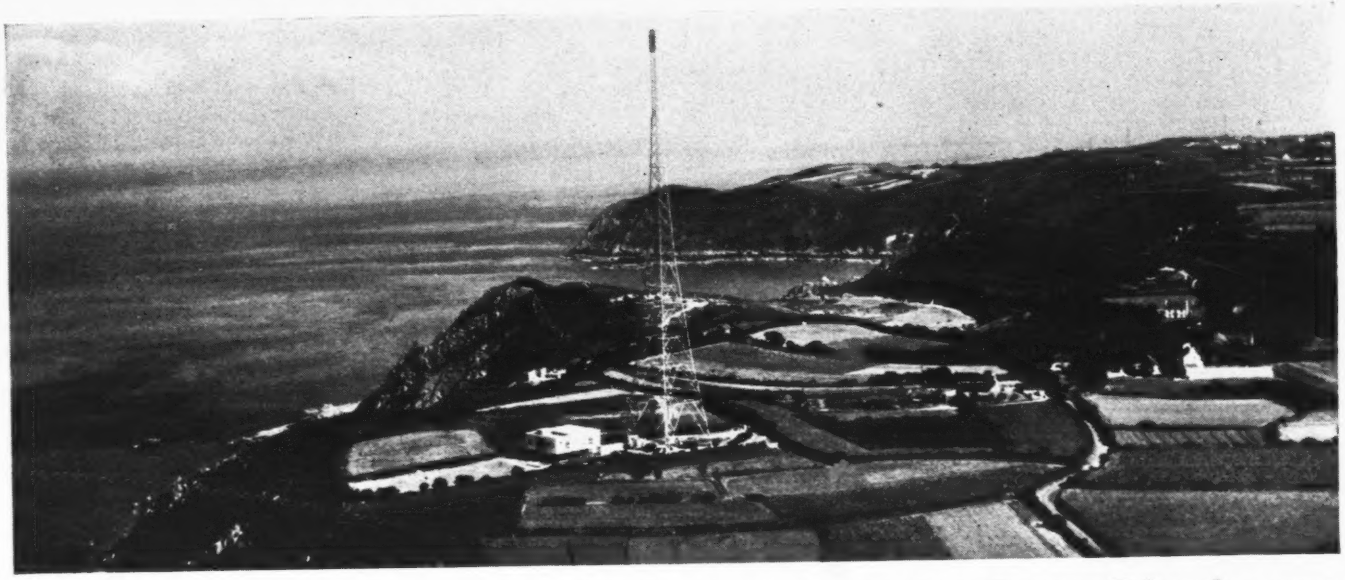
Scale of Miles

0
1
2
3
4
5
6
7
8
9
10
15
25

Population *within measured contours*	Primary 63,800. Secondary 42,200. Fringe 1,100. Total 107,100
Channel	Band III Channel 9 (horizontally polarized)
Vision Carrier Frequency	Actual 194·75 MHz
Sound Carrier Frequency	Actual 191·25 MHz
Effective Radiated Power	Vision 10 kW maximum. Sound 2·5 kW maximum
Power of Transmitters	Vision (peak white) 2×0·5 kW Sound (carrier) 2×0·125 kW
Heights above sea level	Site 328 ft. Mean aerial 753 ft
Location	2° 7′ 52″ W, 49° 15′ 8″ N


Guernsey
St. Sampson
Herm
Carteret
Capelles
St. Peter Port
Sark
Kings Mills
Le Preel
Bellieuse
La Ville Roussel
Torteval
Le Bourg
Le Village
Jersey
Fremont Point
St. John's
Rozel
St. Mary's
Trinity
St. Peter's
St. Martin's
Gorey
St. Aubin
Grouville
St. Helier

Channel Islands



STUDIES SHOWED THAT the only Band III channel which could be used to cover the islands without causing harmful interference in the service areas of several French stations was Channel 9, horizontally polarized, and even with this channel it would be necessary to restrict the power radiated towards the French coast to about 1 kW. Accordingly, it was necessary to site the transmitting station on the north coast of Jersey, where 1 kW was just enough to serve that island, and to beam a higher power, 10 kW, across the sea to Guernsey which lies 25 miles away towards the English mainland.

The supply of mainland programmes to the Jersey station for rebroadcasting in the islands presented unusual problems because Stockland Hill, the nearest mainland transmitting station, uses Channel 9, the same channel as Fremont Point, the Jersey station. The solution adopted was to install on the small island of Alderney an 'off the air' receiving station using diversity reception techniques to pick up the Channel 9 vertically polarized transmission from Stockland Hill 80 miles away and to pass it over a multichannel microwave link to Fremont Point. The overseas path length of the microwave circuit is about 40 miles. To ensure that the Stockland Hill signal could be received in Alderney without interference from Fremont Point, the power radiated by Fremont Point towards Alderney on the same channel had to be restricted to the low value of 200 watts. Fortunately many people in Alderney are able, with good aerials and receivers, to view directly if somewhat inconsistently the transmissions from Chillerton Down on Channel 11.

There are many complications in this apparently simple vision link scheme. The distance is such that the changing propagation conditions over the sea path involved will cause wide fluctuations in the strength of the signals received in Alderney from Stockland Hill, and for a small proportion of the time these signals may be unusable for rebroadcasting from Fremont Point. On these occasions it is often possible to make use of the reception of Chillerton Down in Alderney to supply the programme and this is also done on those occasions when the required programme is not available from Stockland Hill. Yet another procedure sometimes most useful under certain conditions of propagation is the direct reception and rebroadcasting at Fremont Point of transmissions from the Caradon Hill transmitter on Channel 12.

The programme service from Fremont Point began on 1st September 1962.

ITV AWARDS 1956-68

1956 **The Guild of Television Producers and Directors**
Award for the Television Personality of the Year: Christopher Chataway (*ITN*)

1957 **Guild of Television Producers and Directors**
Award for the Television Personality of the Year: newscaster Robin Day (*ITN*)
Additional Award to the Production Team of Emergency Ward 10 (*ATV*)
Production – Light Entertainment: Brian Tesler (*ATV*)

1958 **Venice Film Festival**
Award in the Children's Film Series section to 'Table Manners' from the series 'Animal Story' (*Granada*)
Guild of Television Producers and Directors
TV Actor of the Year: Donald Pleasence (*ABC*)
Best Director – Light Entertainment: Joan Kemp-Welch (*Rediffusion*)
Production – Drama: Silvio Narizzano (*Granada*)

1959 **Guild of Television Producers and Directors**
Production – Drama: William (Ted) Kotcheff (*ABC*)
Production – Light Entertainment: Bill Ward (*ATV*)
Venice Film Festival
1st Award for Collection of Six Specials, 'Habatales' (*ABC*)

1960 **Guild of Television Producers and Directors**
Best Television Designer: Frederic Pusey (*Rediffusion*)
Best Script Writer: Alun Owen (*ABC*)
TV Actress of the Year: Billie Whitelaw (*ABC*)
Production – Dramatic Series: Philip-Mackie (*Granada*)
Production – Factual Programmes: Michael Redington (*ATV*)
Bucharest Film Festival
Film of Merit Award: 'Top Dogs' from the series 'Snip and Snap' (*ABC*)
Venice Film Festival
1st Award: 'Top Dogs' (*ABC*)
Karlovy Vary Festival
Diploma of Merit: 'The Cultured Ape' from the 'Habatales' series (*ABC*)

1961 **Venice Film Festival**
Special Prize: 'The Boer War' (*Granada*)
2nd Prize: 'Treasure of Icecake Island' from 'Snip and Snap' (*ABC*)
Guild of Television Producers and Directors
TV Actress of the Year: Ruth Dunning (*ABC*)
Design Award: Voytek (*ABC*)
Production – Factual Programmes: Tim Hewat (*Granada*)
Production – Outside Broadcasts: Bill Allenby (*ATV*)
Leipzig Festival
Diploma of Merit: 'Moonstruck' from 'Snip and Snap' (*ABC*)
International Council of Industrial Editors
Award of Excellence to 'Fusion', Rediffusion's House magazine

1962 **Daily Mirror Award for the Top Newscaster**
Huw Thomas (*ITN*)
Guild of Television Producers and Directors
Special Award for News Programmes to Geoffrey Cox, Editor of ITN
Production – Drama (shared): Charles Jarrott (*ABC*)
Mannheim Festival
Special Jury Prize: 'Lecture and Man' from 'Tempo' (*ABC*)
Venice Film Festival
1st Prize: 'Concert Pitch' from 'Snip and Snap' (*ABC*)
1st Prize: 'The Stowaway' from 'Foo Foo' (*ABC*)
Cannes Children's Film Festival
Honourable Diploma: 'The Cultured Ape' from 'Habatales' (*ABC*)
Melody Maker EMEM Award
'Thank Your Lucky Stars' (*ABC*)
De La Rue Trophy for the Best Designed House Magazine
'Fusion' (*Rediffusion*)
Encyclopaedia Britannica British Television News Film Awards
1st Award, Hard News: James Hodkinson (*Tyne Tees*)
1st Award, Feature News: Frank Bevan (*TWW*)
2nd Award, Feature News: Tony Impey (*TWW*)
Hollywood Motion Picture Academy Award
Best documentary short subject: 'Dylan Thomas' (*TWW*)

1963 **Television Visions Award for documentary film**
'Survival' (*Anglia*)
Television Festival Monte Carlo
Major Award, Educational Section: 'Survival' (*Anglia*)
Television Society
Silver Medal for Television Production: Geoffrey Cox (*ITN*)
Craft Award
Best Production of Factual Series: Peter Morley and Cyril Bennett for 'This Week' (*Rediffusion*)
Encyclopaedia Britannica News Film Awards
1st Award, Hard News Team: *ITN*
2nd Award, Hard News Team: *ITN*
2nd Award, Sports News Film: G. Richardson (*ITN*)
2nd Award, Hard News Film: Norman Jackson (*Tyne Tees*)
Prix Italia Award
'The Lover' (*Rediffusion*)
Guild of Television Producers and Directors
Best Actress of the Year: Vivien Merchant in 'The Lover' (*Rediffusion*)
Best Actor of the Year: Alan Badel in 'The Lover' (*Rediffusion*)
Best Script of the Year: Harold Pinter for 'The Lover' (*Rediffusion*)
Production – Factual Programmes: Peter Morley and Cyril Bennett (*Rediffusion*)

Production – Dramatic Series: Philip Mackie (*Granada*)
Production – Light Entertainment: Colin Clews (*ATV*)
Performance – Factual Programmes: Bernard Braden (*ATV*)
Performance – Light Entertainment: Morecambe and Wise (*ATV*)
Special Award: the production team of TWW
The Desmond Davis Award for the most outstanding creative work in television: Joan Kemp-Welch (*Rediffusion*)

UNDA Award
'Black Nativity' (*Rediffusion*)

Fifth Roman Catholic International Television Festival
Drama Section: 'Laudes Evangelii' (*Rediffusion*)

Hollywood Motion Picture Award
Best Short Documentary: 'Dylan Thomas' (*TWW*)

International Emmy Award
'War and Peace' (*Granada*)

Melody Maker EMEM Award
'Thank Your Lucky Stars' (*ABC*)

1964 **Encyclopaedia Britannica News Film Awards**
1st Award, Hard News Silent: H. E. Lord (*ITN*)
2nd Award, Hard News Silent: W. Best (*ITN*)
1st Award, Hard News Sound (joint with BBC): Ken Taylor (*ITN*)
1st Award, Sports Film: C. Page (*ITN*)
2nd Award, Sports Film: S. Crockett (*ITN*)
1st Award, Feature News: N. Jackson (*Tyne Tees*)

Berlin Television Festival
All three major awards to 'Freedom Road' (*Rediffusion*)

Melody Maker EMEM Award
'Ready, Steady, Go!' (*Rediffusion*)

The Screen Writers Guild
Award of Merit: 'World in Action' (*Granada*)

Guild of Television Producers and Directors
Best Actor of the Year: Patrick Wymark (*ATV*)
Production – Dramatic Series: Rex Firkin (*ATV*)
Best Producer – Light Entertainment: Francis Essex (*ATV*)
Light Entertainment Personality of the Year: Millicent Martin (*ATV*)
Production – Factual: 'World in Action' (*Granada*)

Financial World of America
Award of Merit for Company Report and Accounts: Southern Independent Television

British Association of Industrial Editors
Award of Excellence: 'Fusion' (*Rediffusion*)

1965 **Berlin Television Festival**
Silver Plaque: 'Prisoners of Conscience' (*Rediffusion*)

Prague International Television Festival
Special Diploma of Honour: 'Seven Up' (*Granada*)
Spectators' Jury Award (shared with a Czech programme): 'Hot Spot' (*TWW*)

International Competition for Outside Broadcasts
Cannes Grand Prix: Independent Television's coverage of the State Funeral of Sir Winston Churchill

The Screen Writers Guild
Most Original Play: Ken Taylor's 'The Devil and John Brown' (*ATV*)
Best British TV Drama Series or Serial: Wilfred Greatorex, Raymond Bowers and Edmund Ward for 'The Planemakers' (*ATV*)

Variety Club of Great Britain
ITV Personality of the Year: Bernard Braden (*ATV*)
Show Business Personalities of the Year: Morecambe and Wise (*ATV*)
Most Promising Newcomer: Jimmy Tarbuck (*ATV*)

Television Society
Silver Medal for outstanding work behind the camera: Rex Firkin for 'The Planemakers' (*ATV*)
Silver Medal for outstanding work in front of the camera: Bernard Braden for 'On The Braden Beat' (*ATV*)

Venice Film Festival
Lion of St Mark Plaque: 'The Fall and Rise of the House of Krupp' (*ATV*)

Melbourne Film Festival
Diploma of Merit: 'Wedding on Saturday' (*Granada*)

Peabody Award
This American trophy was awarded to Intertel (formed on the initiative of *Rediffusion*) for its continuing contribution to international understanding

International Council of Industrial Editors
Award of Excellence: 'Fusion' (*Rediffusion*)

Prix Italia Award
'Wedding on Saturday' (*Granada*)

Abe Award for Adult Education Programmes
'The Full Man' (*Southern*)

Guild of Television Producers and Directors
Best Actor of the Year: Alan Badel (*Rediffusion*)
Best Actress of the Year: Gwen Watford (*ABC/ATV/Rediffusion*)
Production – Outside Broadcasts: Peter Morley for his work on the coverage of the State Funeral of Sir Winston Churchill (*Independent Television*); also for his documentary on the LSO – 'The Music Men' (*Rediffusion*)
Production – Documentary: Charles Squires for 'The Grafters' and 'Paradise Street' (*Rediffusion*)
Production – Factual: 'This Week' (*Rediffusion*)
Production – Dramatic Series: Philip Mackie and Silvio Narizzano for 'Paris 1900' (*Granada*). Also Philip Mackie's work on 'The Changeling' and 'Women Beware Women' (*Granada*)
Production – Drama: Cyril Coke for 'Crime and Punishment', 'The Rules of the Game' and 'Four of Hearts – "Tilt" ' (*Rediffusion*). Peter Hammond for 'I Took my World Away' and 'Ambrose' (*ABC*)

1966 **Television Society**
Silver Medal for outstanding work in front of the camera: 'Thunderbirds' (*ATV*)

British Television News Film of the Year Competition, 1965
1st Award, Feature News category: Frank Harding (*ATV Midlands*)
1st Award, Hard News (Team) Section: Bob Herrick and Norman Jackson (*Tyne Tees*)
1st Award, Hard News (Silent) Section: John Martin (*freelance for Border*)
1st Award, Feature News and Sports (Team) Section: Derek Seymour and Ted Bloomfield (*ITN*)
2nd Award, Feature News and Sports (Team) Section: John Corbett and John Collings (*ITN*)

Eighth International Short Film and Documentary Festival, Leipzig
Golden Dove Award: 'The Fall and Rise of the House of Krupp' (*ATV*)

National Festival of Nature Films
Special award for the most original treatment: 'Summer in Kite's Country' (*Southern*)

International Festival of Documentary Films, Venice
Selected to represent Britain in the 'Sport and Tourist' category: 'Learning to Fish' (*Southern*)

International Award of the United States Academy of Television Arts and Sciences
The 'Emmy' Award: 'Wyvern at War No. 2. Breakout' (*Westward*)

Honourable Mentions: 'The Successor' (*Anglia*) and 'House on the Beach' (*Rediffusion*)

Hollywood Screen Producers Guild

Award for the best produced TV programme of the year: 'Danger Man' (*ATV*)

Prix Jeunesse International Television Festival at Munich (for children's programmes)

Prize of Honour: 'Stage One Contest – Caroline' (*Rediffusion*)

Monte Carlo International Television Festival

Silver Dove of the International Catholic Organization for Radio and Television (UNDA): 'Children of Revolution' (*Rediffusion*)

Variety Club of Great Britain

Joint special award for continuing popularity of their programmes: Hughie Green for 'Double Your Money' and Michael Miles for 'Take Your Pick' (*Rediffusion*)

International Council of Industrial Editors

Award of Excellence: 'Fusion' (*Rediffusion*)

British Direct Mail Advertising Association

Block and Anderson Cup: 'Fusion' (*Rediffusion*)

Formica Cup: *Southern*

The Guild of Television Producers and Directors

Production – Dramatic Series: Peter Graham Scott (*freelance for ABC*)

Production – Special Award: Alan Chivers and Graham Turner (*BBC/ITV World Cup Consortium*)

Richard Dimbleby Award: Alastair Burnet (*ITN*)

Adult Education Award: Margery Baker for 'The Grammar of Cookery' (*ABC*)

The Shell International Award: Robert Tyrrell for 'The Vital Few' (*Tyne Tees*)

Berlin Green Week International Agricultural Film Festival

'Golden Ear' (*Anglia*)

Ninth International Leipzig Documentary and Short Film Festival

The Egon-Erwin-Kisch prize of the OIRT: 'Getting on a Little' (*Granada*)

British Television News Film of the Year Competition, 1966

1st Award, Hard News (Silent) Section: John Cullen (*TWW*)

2nd Award, Hard News (Silent) Section: James Hodkinson (*Tyne Tees*)

1st Award, Hard News (Sound) Section: D. Seymour (*ITN*)

2nd Award, Sport Section: Slim Macdonnell (*Southern*)

1st Award, Hard News (Team) Section: C. Page, C. Faulds, D. Seymour, F. Bevan and A. Impey (*ITN*)

2nd Award, Hard News (Team) Section: G. D. Hughes and N. Smart (*ATV*)

Hon. Mention, Hard News (Team) Section: A. Impey, M. Reynolds, M. Greenhalgh, G. Morgan, J. Cullen and R. Calder (*TWW*)

1st Award, Feature News and Sports (Team) Section: F. A. Hardy, S. Brehaut, E. Channell and L. Roberts (*Southern*)

1967 **International Award of the United States Academy of Television Arts and Sciences**

The 'Emmy' Award: 'Big Deal at Gothenburg' (*Tyne Tees*); 'The Caretaker' (*Rediffusion*)

The Queen's Award to Industry, 1967

Presented to Associated Television for outstanding achievements in the field of exports.

The 1967 Ireland Festival of Folk Music and Folk Lore

Special Commendation: 'Mayday, Mayday' (*Westward*)

Trento International Film Festival

Italian Alpine Club's Mario Bello Prize for the best exploration and mountaineering film: 'The Magnificent Mountain' (*TWW*)

Festival of Medical Television Education, London Ontario, Canada

Second Award: 'Uraemia' (*Tyne Tees*)

International Congress of Dermatology, Munich

First in Class: 'The Treatment of Psoriasis' (*Tyne Tees*)

Tenth Vancouver International Film Festival

1st Prize, Category D: 'Information Explosion' (*ABC*)

Tenth International Leipzig Documentary and Short Film Festival

The Egon-Irwin-Kisch prize of the OIRT: 'Take It From Us' (*Southern*)

British Television News Film of the Year Competition, 1967

2nd Award, Film Portfolio Section: R. Jackson (*Tyne Tees*)

1st Award, Hard News (Silent) Section: Jack Howard (*ITN*)

1st Award, Sport Section: Slim Macdonnell (*Southern*)

2nd Award, Sport Section: G. D. Hughes (*ATV*)

1st Award, Feature News and Sport (Team) Section: L. Roberts, S. Brehaut, J. Hardy and M. Fitzgerald (*Southern*)

1968 **First Australian World Television Festival**

Special commendation: 'The Orange and the Green' (*Ulster*)

Special commendation: 'Endurance' (*Ulster*)

Monte Carlo International Television Festival

Best Colour Film: 'The Enchanted Isles' (*Anglia*)

International Award of the United States Academy of Television Arts and Sciences

The 'Emmy' Award: 'Call Me Daddy' (*ABC*)

Honourable Mention: 'The Enchanted Isles' (*Anglia*)

Finalist Plaque: 'The Servants' (*Tyne Tees*)

International Short Film Festival at Cracow

Silver Dragon: 'End of a Revolution', from 'World in Action' (*Granada*)

Fipresci Prize (shared with Indian entry): 'End of a Revolution' (*Granada*)

Prix Jeunesse International Television Festival at Munich (for children's programmes)

1st Prize, 12–15 years category, Plays and Entertainment: 'Do Not Adjust Your Set' (*Rediffusion*)

Prague International Television Festival

Prize for the best photography in the Documentary Section: 'A Group of Terrorists Attacked', from 'World in Action' (*Granada*)

Third International Festival of Maritime Films

Prix du Cinema Pratique: 'Soup' (*Southern*)

Third International Festival of Underwater Photography

Bronze medal for cine-film (professional category): Slim Macdonnell for 'Diver's World' (*Southern*

Bronze Medal for cine film (British Isles Section): Slim Macdonnell for 'Soup' (*Southern*)

International Council of Industrial Editors

Award of Excellence: 'Fusion' (*Rediffusion*)

National Viewers' and Listeners' Association

Award for the most responsible current affairs programme: 'News at Ten' (*ITN*)

Sixth Form Opinion

Award for the most outstanding programme for young people: 'This is Our Land' (*Westward*)

Venice Film Festival 1968

Selected to represent Great Britain: 'Herrings – The Vanishing Harvest' (*Anglia*); 'Flypast' (*Anglia*)

FINANCE £

THE AUTHORITY'S FINANCIAL DUTIES ARE SET OUT in Section 21 of the Television Act 1964. They are, briefly, to secure an income large enough to enable it to meet all its running expenses, to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs), and to have a margin from which, after paying the taxes to which the Authority is liable like any normal commercial organization, it can put something into its Reserve Fund and pay for its capital expenditure.

The Authority secures this income from the programme companies in the form of rentals payable by them for the use of the Authority's transmitters. The programme companies earn their income by selling the advertising time which they are allowed, and must from this income provide all the programmes and meet all their other expenses. The whole system is thus entirely dependent on the revenue secured from advertisements.

Since July 1964 the programme companies have had to make further payments in addition to their rentals. These payments, although collected from the companies by the Authority, are transmitted immediately to the Exchequer. They are calculated by reference to the net advertising receipts of each company as follows:

On the first £1,500,000 per annum
no additional payment
On the next £6,000,000 per annum
25 per cent
On amounts in excess of £7,500,000
45 per cent.

In the year to 29th July 1968 the 'additional payments' due to the Exchequer totalled just over £25½ million, bringing the total payments since the arrangement was introduced on 30th July 1964 to almost £92½ million. This considerable direct benefit to the Exchequer from Independent Television is in addition to the taxation which it secures on the profits of the programme contractors and, as will be seen from the accounts which follow, of the Authority, and by the appropriation to it of such part of the Authority's surplus after tax for any year as the Postmaster-General, with the consent of the Treasury, may decide. The first payment of the latter kind was required from the surplus for the year ended 31st March 1961. In the seven financial years ended 31st March 1967 payments to the Exchequer have been required on six occasions, totalling over £6½ million, of which £5¼ million has been paid since the 'additional payments' were introduced. The Authority has paid, in addition, £12¼ million in normal taxation on its surplus in the seven years ended March 1967. No decision has yet been taken about any payments which might be required from the surplus for the year ended 31st March 1968. It has not, therefore, been possible to complete the accounts for that year, or to include them in the summary on the following pages.

During 1967 the Authority selected the programme contractors who commenced their operations on 30th July 1968. The basic rentals collectively payable by the fifteen companies from July 1968 amount to just over £7 million a year, compared with nearly £8·7 million which the programme contractors were paying under the contracts which terminated in July 1968. The reason for the reduction is that when the old contract rentals were fixed in 1963 it seemed possible that during the term of the appointments then being made the Authority might, in addition to duplicating in UHF on 625 lines its existing 405 line service, have to provide for a second UHF service. The Authority now knows that while it has to introduce the duplication service, no decision on an additional service is likely to be taken for some time. The Authority concluded therefore that the amount it would initially require in rentals from the contractors would be less than previously thought necessary, and that it should relate its rental requirements to its actual needs, as has always been its policy. In arriving at the total rental required in the current contracts the Authority assumed that it would be allowed to retain in its Reserve Fund, for use in the UHF development, the whole of the surpluses accruing in 1966–67 and later years.

Independent Television Authority

Summarized Revenue Accounts

	Six years to 31st March 1960	***31st March 1961***	***31st March 1962***
Income	*£11,188,790*	*£4,311,175*	*£4,879,380*
Expenditure:			
Engineering	*2,278,866*	*977,965*	*1,274,541*
Premises	*209,225*	*94,331*	*246,940*
Management & Central Services	*641,457*	*200,082*	*263,264*
Superannuation Fund	*63,440*	*34,832*	*33,983*
Depreciation	*928,912*	*340,285*	*357,764*
	4,121,900	*1,647,495*	*2,176,492*
Taxation	*3,174,806*	*1,345,000*	*1,293,577*
Surplus for the year	*3,892,084*	*1,318,680*	*1,409,311*
Available surplus, including any balance brought forward	*3,892,084*	*1,370,764*	*1,553,075*
Disposal of Surplus to Reserves:			
Tax Equalization	*220,000*	*(—) 78,000*	*38,000*
Loan Redemption	*555,000*	—	—
Capital Expenditure	*1,595,000*	*405,000*	*740,000*
Reserve Fund	*1,470,000*	*450,000*	—
Contributions to the Exchequer	—	*450,000*	*531,311*
Increased cost of replacement of fixed assets	—	—	*100,000*
Unappropriated Balance	*52,084*	*143,764*	*143,764*
	£3,892,084	*£1,370,764*	*£1,553,075*

Summarized Balance Sheets

	31st March 1960	***31st March 1961***	***31st March 1962***
Fixed Assets at Cost and payments on account of capital works in progress	*3,072,786*	*3,814,155*	*4,870,829*
Less Depreciation	*924,011*	*1,259,312*	*1,577,417*
Net Value of Fixed Assets	*2,148,775*	*2,554,843*	*3,293,412*
Reserve Fund Investments	*499,988*	*1,470,004*	*1,919,996*
Current Assets less Current Liabilities	*2,028,321*	*2,075,917*	*1,721,667*
Total Net Assets	*4,677,084*	*6,100,764*	*6,935,075*
representing:			
Loan Redemption Reserve	*555,000*	—	—
Capital Expenditure Reserve	*1,595,000*	*2,555,000*	*3,295,000*
Increased Cost of Replacement of Fixed Assets	—	—	*100,000*
Reserve Fund	*1,470,000*	*1,920,000*	*1,920,000*
Taxation Reserve	*1,005,000*	*1,032,000*	*945,000*
Contributions to the Exchequer	—	*450,000*	*531,311*
Unappropriated Balance on Revenue Account	*52,084*	*143,764*	*143,764*
	£4,677,084	*£6,100,764*	*£6,935,075*

31st March 1963	*31st March 1964*	*31st March 1965*	*31st March 1966*	31st March 1967	Totals from 29th July 1954
£5,649,169	*£6,218,278*	*£7,507,598*	*£8,905,700*	£9,439,038	£58,099,128
1,512,152	*1,583,967*	*1,780,954*	*1,931,277*	2,013,656	13,353,378
293,083	*290,536*	*294,097*	*315,882*	322,262	2,066,356
323,474	*401,673*	*836,417**	*519,987*	553,554	3,739,908
49,600	*57,681*	*66,616*	*69,206*	70,304	445,662
424,860	*475,931*	*435,864*	*531,435*	553,278	4,048,329
2,603,169	*2,809,788*	*3,413,948*	*3,367,787*	3,513,054	23,653,633
1,465,000	*1,522,000*	*2,403,000*	*2,012,000*	2,188,000	15,403,383
1,581,000	*1,886,490*	*1,690,650*	*3,525,913*	3,737,984	19,042,112
1,724,764	*2,086,254*	*1,903,904*	*3,757,817*	3,990,801	19,042,112
60,000	*(—) 22,000*	*(—) 3,000*	*150,000*	35,000	400,000
—	—	—	—	—	555,000
535,000	*115,000*	*575,000*	*455,000*	45,000	4,465,000
900,000	*1,300,000*	*250,000*	—	1,830,000	6,200,000
—	*400,000*	*750,000*	*2,700,000*	1,800,000	6,631,311
30,000	*80,000*	*100,000*	*200,000*	10,000	520,000
199,764	*213,254*	*231,904*	*252,817*	270,801	270,801
£1,724,764	*£2,086,254*	*£1,903,904*	*£3,757,817*	£3,990,801	£19,042,112

31st March 1963	*31st March 1964*	*31st March 1965*	*31st March 1966*	31st March 1967
5,820,949	*6,387,882*	*7,370,791*	*8,307,431*	8,852,442
1,992,829	*2,444,253*	*2,851,002*	*3,334,500*	3,837,064
3,828,120	*3,943,629*	*4,519,789*	*4,972,931*	5,015,378
1,919,999	*2,820,010*	*3,860,253*	*4,155,355*	4,361,186
2,366,645	*3,297,615*	*3,561,862*	*3,939,531*	4,729,237
8,114,764	*10,061,254*	*11,941,904*	*13,067,817*	14,105,801
—	—	—	—	—
3,830,000	*3,945,000*	*4,520,000*	*4,975,000*	5,020,000
130,000	*210,000*	*310,000*	*510,000*	520,000
2,820,000	*4,120,000*	*4,370,000*	*4,370,000*	6,200,000
1,135,000	*1,173,000*	*1,760,000*	*260,000*	295,000
—	*400,000*	*750,000*	*2,700,000*	1,800,000
199,764	*213,254*	*231,904*	*252,817*	270,801
£8,114,764	*£10,061,254*	*£11,941,904*	*£13,067,817*	£14,105,801

** Includes £304,850 written off the value of investments*

3
2

THE PROGRAMME COMPANIES

INDEPENDENT TELEVISION, BY ITS FEDERAL STRUCTURE, has brought a strong regional element into British television. The programmes are provided by the programme companies selected and appointed by the Independent Television Authority to serve the separate areas of the country. The companies must consult the Authority in advance about their programme schedules, and within the approved schedules the Authority may subsequently call for detailed information about particular programmes. The programme companies obtain their revenue from the sale of advertising time and pay a rental to the ITA and a levy to the Exchequer.

Fifteen companies have been appointed by the Authority to provide the programmes in the ITA's fourteen areas for a six-year contract period from the end of July 1968. In thirteen of the areas a single company is responsible for providing the full week's programmes. In the London area one company is responsible for weekday programmes until 7 p.m. on Fridays, another company for weekend programmes from 7 p.m. on Fridays.

Area		**Company**	**Studios**	**Population Coverage *millions***
The Borders and Isle of Man	*All week*	BORDER TELEVISION	*Carlisle*	0·58
Central Scotland	*All week*	SCOTTISH TELEVISION	*Glasgow* *Edinburgh*	3·99
Channel Islands	*All week*	CHANNEL TELEVISION	*St Helier* *St Peter Port*	0·11
East of England	*All week*	ANGLIA TELEVISION	*Norwich* *Hull*	5·85
Lancashire	*All week*	GRANADA TELEVISION	*Manchester* *London*	8·04
London	*Weekdays to 7 p.m. Friday*	THAMES TELEVISION	*London*	13·49
	Weekends from 7 p.m. Friday	LONDON WEEKEND TELEVISION	*London*	13·49
Midlands	*All week*	ATV NETWORK	*Birmingham* *London*	10·59
North-East England	*All week*	TYNE TEES TELEVISION	*Newcastle upon Tyne*	2·72
North-East Scotland	*All week*	GRAMPIAN TELEVISION	*Aberdeen* *Edinburgh* *Dundee*	1·85
Northern Ireland	*All week*	ULSTER TELEVISION	*Belfast*	1·38
South of England	*All week*	SOUTHERN INDEPENDENT TELEVISION	*Southampton* *Dover*	4·27
South-West England	*All week*	WESTWARD TELEVISION	*Plymouth*	1·60
Wales and West of England	*All week*	HARLECH TELEVISION	*Cardiff* *Bristol*	3·96
Yorkshire	*All week*	YORKSHIRE TELEVISION	*Leeds* *Sheffield* *Hull*	5·84

Anglia Television

EAST OF ENGLAND

Under agreement with the Independent Television Authority, Anglia Television provides television programmes in the East of England throughout the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Mendlesham	11	204·733125	201·233125	27th Oct. 1959	5,851	995
Sandy Heath	6	179·766875	176·266875	13th July 1965		
Belmont	7	184·766875	181·266875	20th Dec. 1965		

Anglia House, in the heart of the City of Norwich

Directors: The Marquess Townshend of Raynham (*Chairman*); A. Buxton*, M.C.; L. Scott*; J. Woolf*; R. G. Joice*; D. Albery; W. O. Copeman, C.B.E., J.P.; G. Daniel, Litt.D., F.S.A.; Sir Peter Greenwell, Bt.

* *Executive Directors.*

Officers: D. S. McCall (*Company Secretary/Chief Accountant*); J. F. M. Roualle (*Administration Controller*); R. J. Pinnock (*Assistant Company Secretary/Deputy Chief Accountant*); D. S. Little (*Contracts Officer*); A. Barnett (*Station Engineer*); P. Garner (*Assistant Head of Local Programmes*); J. Jacobs (*Head of Drama*); C. Willock (*Head of Natural History Unit*); F. Taylor (*Head of Documentaries and Adult Education*); J. Wilson (*Head of News*); C. Ewing (*Head of Farming*); B. Connell (*Programme Adviser*); K. Elphick (*Programme Planning Executive*); B. F. Milne (*Presentation Manager*); A. E. Clifford (*Head of Publicity and Promotion*); P. J. Brady (*Head of Press and Public Relations*); D. Dawson (*Head of Stills*); J. P. Margetson (*Sales Controller*); R. D. Crombie (*Local Sales Manager* (*Norwich*)); C. Bond (*Northern Sales Executive* (*Manchester*)).

Religious Advisers: Canon A. R. Freeman (*Church of England*); The Rev. R. G. Manley (*Roman Catholic*); The Rev. E. F. Jones (*Free Church*).

Education Adviser: Glyn Daniel, Litt.D., F.S.A.

Schools' Liaison Officer: C. W. Newman-Sanders.

Staff: Anglia Television employs a staff of 425, with many more for particular programmes.

Visits to Studios: A limited number of tickets are available for audiences at certain shows.

Enquiries: General enquiries from the public should be made to the Public Relations Department in Norwich; enquiries by artists' agents to the Contracts Department, Norwich. Press enquiries should be made to the Press Officer.

Submission of Scripts: Material required: 80-minute plays in *script* form. Outlines of ideas are not acceptable unless submitted through recognized agencies by authors who have had previous experience in television writing. All submissions should be to The Drama Department at the London office.

Programme Journal: *TV Times* publishes a separate edition for the Anglia Television area.

Engineering: Anglia Television Headquarters are situated in the centre of the city of Norwich and

Head Office: Anglia House, Norwich, Norfolk, NOR 07A *0603 28366*
London Office: Brook House, 113 Park Lane, W1Y ADX *01-493 8331*
Northern Sales Office: Television House, Mount Street, Manchester M2 5WT
061-834 8575

Hull Offices: Regent House, Ferensway, Kingston upon Hull
0482 20101
Grimsby Offices: Hainton House, Hainton Square, Grimsby, Lincs.
0472 57026

include Anglia House (the production and administration centre), Cereal House (general offices), Guardian Road (scenery construction and storage facilities) and Commercial Union House (Accounts and Local Sales Departments).

There will shortly be constructed a new office and studio complex which will centralize all departments of the Company and provide additional production studio space.

There are three production studios in use at the moment: Studio A, 52 ft by 62 ft (3,224 sq. ft), Studio B, 25 ft by 41 ft (1,025 sq. ft), and Studio C, 18 ft by 13 ft (234 sq. ft). The new studio which is to be constructed will be approximately 5,000 sq. ft. Studio A will be equipped with three colour cameras and the new studio with four colour cameras, and both will contain the latest comprehensive sound and lighting equipment. Studio C is equipped with two remotely controlled broadcast vidicon cameras and is used for station announcements and continuity purposes.

A new Central Technical Facilities area is at the moment under construction and will eventually contain the following facilities:
TELECINE: Three channels of 16 mm, three channels of 35 mm, two slide channels, and one caption scanner, these facilities being capable of full colour transmissions. There will also be another 16-mm telecine machine for monochrome transmission only.
VIDEOTAPE RECORDING: There will eventually be three videotape recording machines capable of full colour recording and replaying.

A new Master Control together with a comprehensive Presentation Suite is nearing completion and this will also be capable of handling monochrome or colour programmes.
OUTSIDE BROADCASTS: An Outside Broadcast unit is available equipped with Image Orthicon cameras together with comprehensive sound facilities, etc., and it is also equipped with its own Videotape Recording machine. There are also microwave link facilities for live Outside Broadcast programmes.

Film Facilities: There are three feature sound units and four news units, serviced by an OMAC processing machine. Six cutting rooms are at Norwich, while three more in London handle the work of the Natural History Unit. The London premises also have a 16-mm/35-mm preview theatre, and there is an RCA 'rock and roll' 4-channel dubbing theatre and 16-mm/35-mm preview theatre in Norwich.

News and Weather Facilities: Anglia operates four staff news film units: two in Norwich and one each in the Hull and Grimsby news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. Also 60 correspondents.

Local Programmes: NEWS AND NEWS MAGAZINES: *Anglia Newsroom*; *About Anglia*; *Anglia Weather Service*; *Anglia Reports*; *Police Call.* TALKS and DISCUSSIONS: *Arena*; *Under the Clock.* FEATURES AND DOCUMENTARIES: *East Side Stories* (22 half-hour editions); *The Fight For York Minster* (network); *The Stansted Affair* (network); *The Falklands Affair* (network); *Switch On The Chickens, Put the Cows on The Roundabout . . .* (network). FARMING: *Farming Diary.* RELIGION: *Reflection*; *Church Services*; *The Christmas Story*; *Hope* (network); *Your Music On Sunday*; *Men Who Matter*; *Complements of the Season* (Christmas religious special). EDUCATIVE: *At Home.* CHILDREN: *The Romper Room*; *Survival Game* (network). LIGHT ENTERTAINMENT: *Contest*; *Try For Ten*; *Glamour '68*; *Cambridge Footlights Revue*; *The Mulch Horn Sounds* (University of East Anglia). SPORT: *Match of the Week*; *Eastern Sport.* SPECIAL EVENT: Norfolk County Hall opened by H.M. The Queen.

Drama: Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network.

Natural History: The Anglia Television Natural History Unit has just completed a fresh *Survival* series for the coming season. *The Survival Game* was a network natural history competition, in which schools from all over Britain entered to compete for the East African safari prize awarded to the winning team.

ATV Network

MIDLANDS

ATV Network Ltd is the company which, under agreement with the Independent Television Authority, provides the television programmes in the Midlands during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Lichfield	8	189·75	186·25	17th Feb. 1956	10,591	2,555
Membury	12	209·75	206·25	30th April 1965		
Ridge Hill	6	179·712875	176·212875	30th July 1968		

ATV Today unit at the Bull Ring Centre, Birmingham

Directors: Lord Renwick, K.B.E. (*Chairman*); Lew Grade (*Deputy Chairman and Joint Managing Director*); Robin D. Gill (*Joint Managing Director*); Jack F. Gill (*Finance Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Dame Isabel Graham-Bryce; Leonard Mathews; Bill Ward, O.B.E.

Officers: Bill Ward, O.B.E. (*Productions Controller*); Leonard Mathews (*General Manager – Midlands*); Ron Denny (*General Manager – Elstree*); Colin Wills (*Deputy General Manager*); Cecil Clarke (*Executive Producer – Plays*); Robert Heller (*Head of Factual Programming – Documentaries, Religion and Education*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); John Walton (*Staff Relations Controller*); David Stevens (*Chief Press Officer*); Robert Gillman (*News Editor*); Anthony Flanagan (*Head of Outside Broadcast Productions*); Billy Wright, C.B.E. (*Head of Sport*); Gerry Kaye (*Head of Engineering*).

Sales Department: John Wardrop (*Director of Sales*); Guy Spencer (*Sales Controller*); Peter Mears (*General Sales Manager*); Stanley Smith (*Manager – Birmingham Sales Office*).

Religious Advisers: The Rev. D. R. MacInnes, M.A., Precentor of Birmingham Cathedral (*Church of England*); The Rev. Robert Duce, Minister of Castle Gate Congregational Church, Nottingham (*Free Church*); The Rev. Geoffrey R. Tucker, B.A., S.T.L., Priest of St Joseph's, Chasetown, Staffs. (*Roman Catholic*).

Education: Professor Ronald Maudsley (*Chairman, Education Advisory Committee*); Robert Heron (*Head of Educational Broadcasting*); Robert Colston (*Schools' Liaison Officer*).

Enquiries: Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV's Birmingham offices.

Tickets for Programmes: A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Boreham Wood, Herts. The minimum age is 16.

Submission of Programme Material: As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with Miss Renee Goddard, Head of the Script Department.

Studios: 1968 has been a year of continued improvement and augmentation of facilities, with a particular emphasis on colour TV.

ATV will continue to produce programmes from its Aston Studios in Birmingham until the latter half

Rutland House, 150 Edmund Street, Birmingham 3
021-236 5191
ATV House, 17 Great Cumberland Place, London W1
01-262 8040
ATV Studios, Aston Road North, Aston, Birmingham 6
021-278 3091
ATV Studio Centre, Eldon Avenue, Boreham Wood, Herts.
01-953 6100

of 1969, when it is expected that the Company's new studios will be operational. The new studios are part of a magnificent entertainment complex now under construction in the heart of Birmingham. This development – known as Paradise Centre – will incorporate ATV Network's new studio centre, including 11,000 sq. ft of studio floor-space all fully equipped for colour. The 7-day Midlands operation brought with it a need to increase the technical facilities at Aston. To this end, a further 16/36 mm Vidicon telecine was installed and four more VTR machines were purchased and commissioned.

The Company's existing Studio Centre at Boreham Wood in Hertfordshire is a 340,000 sq. ft development and one of the most up-to-date centres of television production, studio and technical facilities. Of its four major studios, two, both 116 by 80 sq. ft, are being equipped to record productions in colour in readiness for the start of ITV colour transmissions. Colour productions have, in fact, been produced at the Elstree Studios for a number of years by means of a studio link to a mobile 'colour' control vehicle. When completed, these two studios will both be equipped to record on the American and British colour systems – the American 525 NTSC and the British 625 PAL. The 4-camera Colour OB unit already operates on both systems. Work has begun on the construction of a new Central Technical Facilities Block, housing VTR, Telecine and Assignment switching and signal distribution equipment and the building of a permanent audience area for Studio D.

The hand-held monochrome camera is now capable of operation from a helicopter and has been seen in action to good effect at outside broadcasts.

The Queen's Award to Industry: The Queen's Award to Industry 1967 was presented to Associated Television for outstanding achievements in the field of exports. The company sells programmes of all kinds all over the world via its subsidiaries ATV Network Ltd and Incorporated Television Company Ltd.

Programmes: ATV's productions have included: NEWS: *Midlands News*; *Midlands News Special* (local election coverage); *ATV Today*. FEATURES AND DOCUMENTARIES: *The Last Shangri-La*; *Firewatch*; *It's Dark Down There*; *Big Fish, Little Fish*; *The Lion and the Dragon*; *Frivolity and Reason*; *Good Evening*; *Follow Through*; *Aware*; *The Nature of Prejudice*; *Welcome to Britain*; *Referendum*; *Power from Beyond*; *The Three Happiest Years* (Warwick University documentary); *Arkle and the Duchess*; *Midland Member*; *Protest*; *Man of the Month*; *Meet the Mayor*; *In All Directions*; *Tonight with Dave Allen*. LIGHT ENTERTAINMENT: *George and the Dragon*; *Sam and Janet*; *The Golden Shot*; *Spotlight*; *The Morecambe and Wise Show*; *Piccadilly Palace*; *The London Palladium Show*; *Tarbuck's Back*; *Milly*; *The Des O'Connor Show*; *The Bit Show*; *It Must be Dusty*; *Have Bird Will Travel*; *Goodbye Again*; *Stars*; *The Mike Yarwood Show*; *The Jimmy Tarbuck Show*; *Saturday Stars*. FILM SERIES: *Man in a Suitcase*; *The Prisoner*; *The Baron*; *The Saint*; *The Champions*. DRAMA SERIES: *Crossroads*; *Honey Lane*; *Driveway*; *Virgin of the Secret Service*; *Love Story*; *Crime Buster*. DRAMA: *The Curtis Affair*; *The Father*; *The Judge*; *The Detour*; *Public and Confidential* (four plays starring Patrick Wymark); *The Retreat*; *A Most Unfortunate Accident*; *Who is Sylvia?*; *A Heritage and its History*; *The Tigers of Subtopia*; *The Stealers of Darkness*; *Inventory for the Summer*; *Public Face*. CHILDREN'S PROGRAMMES: *The Tingha and Tucker Club*; *Joe 90*. SPECIAL PROGRAMMES: *A Special Royal Performance*, *A Royal Gala* (both light entertainment); *A Gala Concert* (Victoria de los Angeles with the Royal Philharmonic Orchestra). RELIGION: *Morning Services*; *A Date with Music*; *Four Triumphant*; *The Tree House Family*; *The Church and I*; *The Newness of Life*; *Pulse*; *Reporting Christ*. EDUCATION: *Bon Accueil*; *Deux Mondes*; *Working with Weather*; *Primary French*; *Ici la France*; *Conflict*. ATV participates in network sports programming in addition to covering sporting events within the Midlands area, and played a major part in the ITV coverage of the Olympic Games.

Border Television

THE BORDERS AND ISLE OF MAN

Border Television Limited is a public company which, under agreement with the Independent Television Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Caldbeck	11	204·75	201·25	1st Sept. 1961	579	165
Selkirk	13	214·723	211·223	1st Dec. 1961		
Richmond Hill (Isle of Man)	8	189·733125	186·233125	26th Mar. 1965		
Whitehaven	7	184·766875	181·266875	30th Jan. 1968		

Border Television film unit making documentary 'Exit Steam'

Directors: John L. Burgess, O.B.E., T.D., D.L., J.P. (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); Sir Michael Balcon, D.Litt.; B. C. Blyth, M.Inst.M.S.M. (*Sales Director*); Major T. E. Brownsdon, O.B.E., J.P.; P. Francis, B.A.; N. H. Leyland, M.A.; G. L. S. Lightfoot, O.B.E.; The Earl of Lonsdale; G. S. Marr; J. I. M. Smail, O.B.E., M.C., T.D.; The Earl of Stair, C.V.O., M.B.E.; W. S. Trimble; John C. Wade, O.B.E., J.P.; R. H. Watts, F.C.I.S., F.C.W.A. (*Station Manager and Company Secretary*).

Officers: D. Batey (*Assistant Controller of Programmes* (*Production*)); J. M. Graham (*Assistant Controller of Programmes* (*Planning*)); H. J. C. Gower, F.I.E.E. (*Chief Engineer*); F. J. Bennett (*Public Relations Manager and Schools Liaison Officer*); A. P. Logie (*Sales Manager*).

Religious Advisers: Canon Robert Holtby (*Church of England*); Rev. Dr John Marsh (*Free Church*); Rev. Dr A. W. Sawyer, O.B.E., M.C. (*Church of Scotland*); Rt Rev. Monsignor R. L. Smith (*Roman Catholic*).

Border Televisi

Television Centre, Carlisle
0228 25101
14 Curzon Street, London W1Y. 7FH
01-499 7541

Staff: Total members of staff 145.

Visits to Studios: Official visits for limited numbers by application to Public Relations Manager.

Script Requirements: Most scripts are provided from the Company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal: A special Border edition of the *TV Times* gives full details of all the programmes.

Studios: THE TELEVISION CENTRE, CARLISLE. Production facilities are concentrated at Carlisle in a building specifically designed for the purpose. Studio facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq. ft. The two larger studios employ vidicon cameras and are served by a control suite designed and equipped by the company's staff. Solid-state production lighting control equipment is provided and this can be made available in either studio through a specially-designed power changeover system. A modern suite of make-up and dressing rooms, and a scenery production and storage area complete the studio complex. The 227 sq. ft presentation studio forms part of a suite containing announcers' office and changing room, adjacent to the master control area. A solid-state vidicon camera with remotely-controlled zoom lens and panning head is used in this studio. Studios, technical and film areas occupy almost 10,000 sq. ft out of a total area of approximately 23,500 sq. ft.

Technical Facilities: The three multiplexed machines in telecine service incorporate automatic light input control and full interlock facilities for both 16-mm and 35-mm operating. Limited 16-mm magnetic recording facilities are also available. A set of solid-state videotape equipment deals with the station's videotape requirements. Preparatory work is proceeding to convert the Studio Centre to 625 line operation and a completely new Master Control Room is being built and equipped.

Film Facilities: Two sound camera units operate from the centre, reinforced by free-lance film cameramen throughout the service area. Editing facilities include a dual picture head six-plate table and a projection table which enables production teams to view in comfort. The latest film processing equipment is installed in the Laboratory suite which also includes full 'stills' facilities.

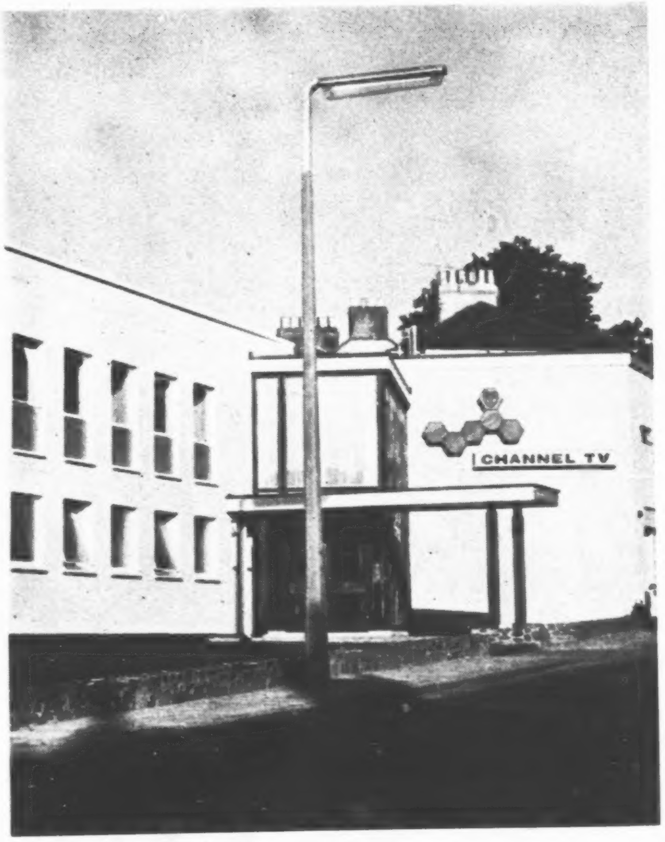
Programmes: Border Television's local programmes include *Border News and Lookaround*, Monday to Friday, a magazine of news and features about people and events in the Region; *Border Diary*, a summary of forthcoming events (Sundays); *Border Forum*, in which Border personalities and guests discuss current affairs in an after-dinner atmosphere (fortnightly); *Late Night Thursday*, a weekly light-hearted magazine. *Romper Room*, a kindergarten programme for mothers and young children (Monday, Wednesday and Friday). *Try for Ten*, a quiz show with Border participants and cash prizes. *Border Sports Report*, a round-up of weekend sport (Saturdays). *Anniversary*, birthday greetings to children. *The Sound of . . .* a series of musical programmes featuring local and national entertainers. *One Evening of Late*, a folk music programme. *As Good As New*, half-hour programmes on collectors and their collections ranging from antiques to postage stamps. *Border Safari*, a nature series dealing with the flora and fauna of the Border Region. *Epilogue* (Sundays). A news summary closes weekday transmissions and news flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. *Jobs Bulletin*, prepared in co-operation with the Ministry of Labour, informs viewers of jobs available in the Border area. Occasional documentaries planned.

Channel Television

CHANNEL ISLANDS

Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Television Authority for the Channel Islands.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Fremont Point	9	194·75	191·25	1st Sept. 1962	107	32



The Television Centre

Directors: Senator W. H. Krichefski, O.B.E. (*Chairman*); K. A. Killip (*Managing Director*); Mrs George Troy; Conseiller E. H. Bodman; M. J. Brown; Conseiller E. D. Collas; Harold Fielding; G. le G. Peek; W. N. Rumball; Advocate T. Cubitt Sowden; Advocate K. Hooper Valpy.

Officers: Brian Turner (*Operations Manager*); Ron Blundell (*Sales Controller*); Phill Mottram Brown (*Local Sales Manager*); Brian Le Feuvre (*Head of News and Features*); A. G. McLintock (*Company Secretary*).

Staff: The total staff of the company is 76. This includes a staff of six in Guernsey and seventeen at the London office.

Religious Advisory Committee: Canon A. S. Giles, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A. V. Olney (*Roman Catholic, Jersey*); Rev. John S. Naylor (*Free Churches, Jersey*); Rev. Frank Cooper (*Anglican Church, Guernsey*); Rev. F. I. Davies (*Free Churches, Guernsey*); Rev. Father A. Llewhellin (*Roman Catholic Church, Guernsey*).

Enquiries: Enquiries about artists and programmes should be addressed either to the Editor,

CHANNEL TELEVISION

The Television Centre, St Helier, Jersey CI
0534 23451
Les Arcades, St Peter Port, Guernsey CI
0481 23451
195 Knightsbridge, London SW7
01-584 3761

The Channel Viewer, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

Submission of Scripts: Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

Programme Journal: *The Channel Viewer* is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

Studios: JERSEY: Studio 1, 40 ft by 25 ft. Three Vidicon cameras and normal sound facilities for television and film recording. Presentation studio with Vidicon camera. Two telecine units for 35-mm, slide and 16-mm projection with optical, magnetic and 'Sepmag' facilities. GUERNSEY: Studio measuring 30 ft by 20 ft designed for live television usage but at present equipped for 16-mm film production.

Film Facilities: The station has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16-mm Pro-600 and the new Beaulieu R.16 electrically driven hand-held sound/silent cameras. Nagra tape recorders equipped with Neopilot synch are used with the above cameras and the station is equipped with transfer facilities from Neopilot to double-headed working using the latest Leevers-Rich magnetic film recorders. The station has its own processor for reversal film and all film is transmitted positive. If prints are required, they are normally reversal prints.

Programmes: *Channel News*, a local newscast and newsreel, is transmitted Monday to Friday, together with a two-minute weather forecast supplied by the States of Jersey Meteorological Department. *Channel News Headlines*, 3-minute Sunday bulletin. *Island Farmer*, a weekly programme of news, information and features on the oldest industry in the Channel Islands. *Frankly Speaking*, a weekly face-to-face programme where well known Channel Islands business, professional and political figures are questioned in a live, unscripted programme. *Mainly Live*, a weekly magazine programme transmitted live from the studio, in which personalities in the Islands meet each other and talk informally. *Sports Round Up*, a weekly newsreel and magazine of sport in the Islands, transmitted on Thursdays. *Channel Report*, a weekly magazine programme, transmitted on Fridays. *Actualités*, a newscast in the French language which is broadcast on Monday, Wednesday, Thursday and Friday (late night). *Commentaire*, a short programme in the French language transmitted on Tuesday evenings, which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer sends birthday messages to young viewers. *Action*, which is a monthly programme about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular programme mounted to cover events of special interest in the Islands. A series of programmes is presented from time to time featuring bands and musicians playing locally. Special one-act plays are also presented at irregular intervals but these are confined primarily to presentations in the local patois of the Islands. Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.

Grampian Television

NORTH-EAST SCOTLAND

Grampian Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East Scotland during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Durris	9	194·766875	191·266875	30th Sept. 1961	1,847	305
Mounteagle	12	209·75	206·25	30th Sept. 1961		
Rumster Forest	8	189·75	186·25	25th June 1965		
Angus	11	204·766875	201·266875	13th Oct. 1965		

GRAMPIAN TELEVISION
OUT

Exterior of Grampian's Aberdeen Studios

Directors: Captain Iain M. Tennant, J.P. (*Chairman*); Lord Windlesham (*Managing Director*); Alex. Mair, M.B.E., A.C.W.A. (*Secretary*); Sir John Carmichael, K.B.E.; The Dowager Viscountess Colville of Culross, O.B.E.; The Lord Forbes, K.B.E., D.L., J.P.; John N. Milne, M.A., LL.B., B.Com., LL.D.; Neil Paterson, M.A.; Major Michael Crichton Stuart, M.C., D.L., J.P.; Lord Tayside, O.B.E., C.A., J.P.; Robert Wotherspoon, J.P.

Officers: Kenneth Bellini (*Programme Planning Controller*); James Buchan (*Production Controller*); Peter Brien (*Marketing Controller*); Derrick Neiman (*Facilities Controller*); Jeremy Taylor (*Edinburgh Manager*); Alastair Beaton (*Publicity and Promotions Executive*); Alexander Dey (*Accountant*); Anthony Elkins (*Head of Film*); Alex. Ramsay (*Station Engineer*); Charles Smith (*Head of News* and *Current Affairs*).

Religious Advisers: Rev. George T. H. Reid (*C. of S. Aberdeen*); Rev. Thomas R. S. Campbell (*C. of S. Dundee*); Rev. Provost Arthur Hodgkinson (*Episcopal*); Rev. Father Charles McGregor (*R.C.*); James D. Michael (*layman*).

Schools Advisory Committee: James R. Clark, C.B.E., M.A., B.Sc., Ed.B. (*Director of Education, Aberdeen*); James Scotland, M.A., LL.B., M.Ed. (*Principal, Aberdeen College of Education*); James Carson, M.A. (*Director of Education, Dundee*); J. P. Forsyth (*H.M. Inspector, Scottish Education Department*); George N. Rennie, J.P., M.A., F.E.I.S. (*Educational Institute of Scotland*); Charles Scott, B.Sc. (*Educational Institute of Scotland*); R. Munro (*Educational Institute of Scotland*); Rev. P. Craik McQuoid (*Aberdeen County Council*); Baillie J. S. J. Stephen (*Aberdeen Education Authority*).

Education Officer: Mrs Elizabeth Garrett.

Staff: Total members of staff: Scotland 177; London 32.

Queen's Cross, Aberdeen, AB9 2XJ
0224 53553
103–105 Marketgait, Dundee
0382 21777
26 Calton Road, Edinburgh 8
031-556 8171
Nuffield House, 41–46 Piccadilly, London W1
01-734 7090

Awards made by the Company: Grampian Golf Trophy competed for annually at St Andrews; Grampian Giant Slalom Trophy competed for annually on ski-slopes in the Grampian area; annual trophy for the Grampian Television Personality of the Year.

Studios: ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Three multiplex telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a floor area of 2,750 sq. ft. Three Marconi MK V solid state image orthicon cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16-mm cameras.

EDINBURGH: A 1,800 sq. ft studio is maintained in Edinburgh. The technical facilities for the studio are provided by a 4-camera channel Marconi OB unit. Auxiliary equipment includes a multiflex telecine and a mobile RCA TR 4 recorder.

DUNDEE: A film interview studio with associated offices is maintained in Dundee. A 16-mm sound film unit is based here.

Education: Grampian has an association with Edinburgh University whereby both parties collaborate in the provision, maintenance and development of audio-visual aids for teaching and research, and of a television service both internal to the University and external for communication to groups of extra-mural viewers. To implement this agreement Grampian provide production and technical facilities for the University at their Edinburgh studio. Although in its initial stages, it is expected that this collaboration will expand considerably in the years ahead and will provide the company with valuable facilities in the field of adult education programmes.

Programmes: Grampian produce the following:

NEWS AND NEWS MAGAZINES: *Grampian News* (daily, Monday to Friday), a local newscast and newsreel; *Grampian Week* (weekly), a topical news magazine covering Scottish affairs; *Farming Today* (fortnightly), a news magazine for the farming community; *Sportscope* (weekly), a local sports magazine; *Wednesday People* (weekly), an 'off-beat' magazine featuring Scottish characters and personalities.

DISCUSSIONS AND FEATURES: *Points North* (monthly), discussion by Scottish MP's on economic and social problems; *Grampian Special* (periodically), investigations into various aspects of public affairs; *That Job* (fortnightly), a programme on employment opportunities produced with the co-operation of the Ministry of Employment and Productivity in Edinburgh; *Cooking with Katie* (fortnightly), a programme for housewives.

SPECIAL PROGRAMMES: *The World They Made*, historical figures who helped to shape our world; *Scope* (fortnightly), a magazine of the Arts in Scotland; *Between Ourselves* (periodically), comment on Scottish affairs; *Grampian Interview* (periodically), interviews in depth with international figures.

LIGHT ENTERTAINMENT: *Cairngorm Cabaret* (weekly); *Elli's Place* (weekly), leading folk singers with their favourite songs; *Bothy Nichts* (weekly), the traditional folklore and music of the North-East Lowlands; *Try for Ten* (weekly), a general knowledge quiz.

CHILDREN'S PROGRAMMES: *The Attic* (weekly), playtime and stories for the youngest viewers; *Junior Try For Ten*, educational quiz.

RELIGIOUS PROGRAMMES: *The Christian Now* (weekly); *Good News for Modern Man* (three times weekly); *Harvest Thanksgiving*; *Action*, newsreel of Christian Action throughout the world (Advent); *Action News*, details of voluntary Christian Action work.

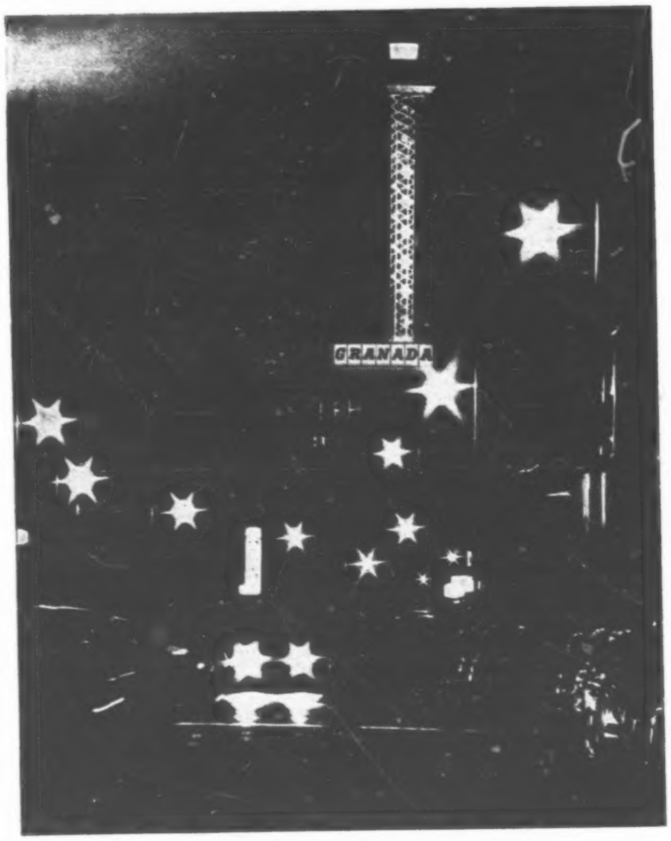
SCHOOLS PROGRAMMES: *Discovering Dance*; *Great Scot*.

Granada Television

LANCASHIRE

Granada Television is the Company which, under agreement with the Independent Television Authority, provides the television programmes in Lancashire (including Cheshire and parts of other counties) for the six-year period from 30th July 1968.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Winter Hill	9	194·75	191·25	3rd May 1956	8,040	2,300



The TV Centre

Directors: Sidney L. Bernstein, LL.D. (*Chairman*); Cecil G. Bernstein (*Jt. Managing Director*); J. Denis Forman (*Jt. Managing Director*); Julian Amyes; Fred Boud (*General Manager*); W. R. Carr; J. P. Jacobs; David Plowright (*Head of Programmes*); Prof. F. C. Williams; J. Warton.

Officers: Peter M. Rennie (*Sales Director*); Sir Gerald Barry (*Education and the Arts*); Alan Gilbert (*Chief Accountant*); R. H. Hammans (*Director of Engineering*); Michael Scott (*Executive Producer, Northern Programmes*); W. Hawkins (*Executive in Charge of Group Press and Publicity*).

Programme Committee: Cecil G. Bernstein, J. Denis Forman, Julian Amyes, Barrie Heads, David Plowright, Michael Scott.

Studios: THE TV CENTRE, MANCHESTER 3. 061-832 7211. A £3,000,000 redevelopment scheme has made the Granada TV Centre in Manchester a highly modern and efficient television production unit. On a five-acre site, a landmark in the heart of Manchester's new city-centre development, the TV Centre was the first building in Britain specifically designed for television when it first went on the air in May 1956. Granada has three large drama studios and three current affairs studios, and newly designed and re-equipped control suites, telecine and videotape areas and a custom-built switching centre, capable of handling colour programmes. The first colour studio is in operation.

Programmes: GRANADALAND PROGRAMMES: *On Site*, viewers with a grievance confront the Men at the Top to try to settle their differences over a TV hook-up. *Come Outside and Say That*, critics of the North West face an audience of the people they are attacking. *It's Trueman*, Brian Trueman's personal reports on off-beat aspects of life in the North West.

CURRENT AFFAIRS: *World in Action* reports each week from across the world on news and topical trends. *The Papers*, sequel to Granada's long-running weekly *What the Papers Say*, which was first transmitted in November 1956. *Cinema*, films, the stars in them and the men who make them. *Conferences.* In 1962, Granada cameras went into the Trades Union Congress for through-the-day live reports of the debates as they happened. Since then, the TUC and the political party conferences have had daily coverage. *A Group of Terrorists Attacked . . .*, report

GRANADA
TELEVISION

Granada TV Centre, Manchester 3
061-832 7211
The Headrow, Leeds 1
0532 33231
St Martin's House, Bull Ring, Birmingham 5
021-643 4074
36 Golden Square, London W1
01-734 8080

from Portuguese Guinea of life with a jungle patrol, won 'Best Photography' award, Prague TV Festival. *All Our Yesterdays*, a look to the events of 25 years ago, recalling the life and times of the Second World War with newsreel film, newspaper cuttings and personal memories. PLAYS AND DRAMA SERIES: *Coronation Street*, now going into its ninth year, with Episode 850 being transmitted in January 1969. *Rogues Gallery*, a series of plays set in the 1700's, Tom Jones era, stories of highwaymen, pickpockets, transportation. Linking scenes set in bawdy Newgate Prison. *War of Darkie Pilbeam*, three-part story of life in There'll-Always-Be-An-England, the Second World War as it was fought on the Home Front, 1939–45. *Mr Rose*, stories of legendary retired Scotland Yard detective Charles Rose, now a national literary celebrity. Past cases have a habit of catching up on him. *The System*, series of plays on the theme of the individual in conflict with authority, the 'system'. *The Caesars*, six plays of the violent battle for power in Imperial Rome from A.D. 14–41, from the death of the Emperor Augustus to Claudius coming to the throne. *Spindoe*. A gangster comes out of jail to pick up the threads, and the debris of his empire and his marriage. *Murder*. Plays on the one theme of murder, but a variety of treatments. *City '68*, series of plays set in the mythical North West city of Fylde. SPECIALS: *Margins of the Mind*. Is there anything in mind-reading, water-divining, faith-healing? Three inquiries. *Horoscope*. Does astrology work? Can you foretell what the fates hold in store for an individual? *The Rain on the Leaves*. A Sunday-evening anthology of dramatizations from famous writers on a theme, poetry, prose and drama of today and yesterday. *Happy Birthday Brothers*. The history of Britain's trade union movement, on the centenary of the Trades Union Congress. GAMES: *University Challenge*. Teams from Britain's universities, Redbrick and Oxbridge, battle against each other and the clock to answer questions. CHILDREN: *Hats Off*. A big-name variety show for the family, introduced by Jimmy Thompson. LIGHT ENTERTAINMENT: *Nice Time*. Crazy out-of-a-rut fun show, with Jonathan Routh, Kenny Everett and Germaine Greer. *Nearest and Dearest*. Veteran comedians Hylda Baker and Jimmy Jewel are a brother and sister who inherit the family pickle factory. *Her Majesty's Pleasure*. A comedy series set in one of Her Majesty's Prisons. SCHOOLS: *Picture Box*. Series of scenes from short films to make children more aware of the world around them, and encourage them to express themselves. For 8–10 year olds. *The Messengers*. How do the communicators communicate? How do the film-makers, the TV producers, work? For 14–16 year olds. *Your Money, Your Life*. Economics at wage-packet level. Where does the money go – personally and internationally. For 14–16 year olds. *Men of our Time*. Profiles of men whose lives have changed the course of history. For 14–16 year olds. *The Land and the People*. Why Britain is the way it is, geographically and historically. For 14–16 year olds. *Fifty Years*. The years 1918–68, in half a century of newsreel and documentary film. A motion-picture-book of modern history. For 14 year olds and over.

Overseas: Granada has interests in television stations in Canada and Northern Nigeria.

Art and Science: Granada endowments to universities in the North of England include a Chair of Drama at Manchester, a Chair of Landscape Architecture at Sheffield University, a Television Research Fellowship at Leeds, an Annual Arts Fellowship at York and Lancaster, and Dual Degree Scholarships in Arts and Sciences at York. Granada has established a peripatetic Lectureship in Popular Communication, and lectures are given annually at a number of Northern universities. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North. The Granada Lectures on Communication in the Modern World, with international authorities lecturing in London's Guildhall, are now in their eleventh year. The 1968 lecturers were: Sir Paul Chambers, industrialist, Lawrence Alloway, American art authority, and Richard Crossman, M.P.

Harlech

WALES AND WEST OF ENGLAND

Harlech Television Ltd is the public company which, under agreement with the Independent Television Authority, provides a general Independent Television service for the West of England and South Wales and a separate service for Wales.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
St Hilary	10	199·7305	196·2305	14th Jan. 1958	3,964	1,205
Bath	8	189·733125	186·233125	13th May 1968		
Presely	8	189·766875	186·266875	14th Sept. 1962		
Arfon	10	199·7575	196·2575	9th Nov. 1962		
Moel-y-Parc	11	204·75675	201·27	28th Jan. 1963		
St Hilary	7	184·75	181·25	15th Feb. 1965		
Bala	7	184·70275	181·216	26th July 1967		
Llandovery	11	204·733125	201·233125	30th Aug. 1968		
Abergavenny	11	204·79250	201·297250	End 1968		
Ffestiniog	13	214·733125	211·233125	End 1968		
Llandrindod Wells	9	194·79725	191·29725	End 1968		

Harlech film man at work on the 'Severnside' documentary

Directors: The Rt. Hon. Lord Harlech, P.C., K.C.M.G. (*Chairman*); W. A. Hawkins, F.C.A. (*Vice-Chairman*); A. J. Gorard (*Managing Director*); J. Aeron-Thomas; Stanley Baker; W. G. Beloe; Sir F. Bennett, M.P.; Richard Burton; M. G. H. Cadbury; P. G. Cardew; W. F. Cartwright, D.L.; J. E. C. Clarke; A. T. Davies, Q.C.; A. R. Edwards; Geraint L. Evans, C.B.E.; M. Geraldo; T. Hoseason-Brown; J. James; A. Llywelyn-Williams; G. E. McWatters; Sir A. Nicholas, C.B.E.; Lady E. J. Parry-Williams; W. G. Poeton; G. H. Sylvester, C.B.E.; E. Thomas; W. Vaughan-Thomas.

Officers: W. Vaughan-Thomas (*Director of Programmes*); J. Morgan (*Programme Adviser*); W. G. Poeton (*Administrative Executive*); A. Vaughan (*Programme Controller, Wales*); W. Roberts (*Programme Executive*); M. Jones (*Planning Executive*); R. Bradley (*Chief Engineer*); R. W. Wordley (*Sales Controller*); T. Beasley (*Company Secretary/Chief Accountant*); A. A. Neales (*Head of Public Relations*).

Religious Advisers: WEST OF ENGLAND: Rev. Peter Coleman (*Church of England*); Fr. Michael House (*Roman Catholic*); Rev. Ronald Hoar (*Free Church*). WALES: Rev. G. Noakes (*Church in Wales*); Rev. Gwilym ap Robert (*Free Churches*); Fr. Edwin Regan (*Roman Catholic*).

Studios: TELEVISION CENTRE, CARDIFF. A purpose-built TV centre, with studio working areas totalling 6,888 sq. ft. Studio 1: 80 ft by 60 ft. Studio 2: 24 ft by 12 ft. Studio 3: 50 ft by 36 ft. Full technical facilities for major productions (five image orthicon cameras, two CPs).

TELEVISION CENTRE, BATH ROAD, BRISTOL 4. A purpose-built TV centre with a total of 6,378 sq. ft of studio floor area. Studio 1: 90 ft by 65 ft. Studio 2: 24 ft by 22 ft. A back-projection 'tunnel' associated with the main studio can provide an extra floor area of 1,100 sq. ft. Full technical facilities for major

HARLECH

Television Centre, Cardiff
0222 26633
Television Centre, Bath Road, Bristol
0272 70271
97 Baker Street, London W1
01-486 4311

productions (five image orthicon cameras and one broadcast vidicon camera). Permanent circuit links with Cardiff studios.

MASTER CONTROL: The new master control centre at Cardiff for the two Harlech services features a special switching system with a potential of 32 pre-selected events held in memory stores. The master control covers 3,712 sq. ft and includes two 16 ft by 11 ft announcers' studios with comprehensive facilities. It is isolated at the top of a three-storey block and feeds five transmitters. A specially constructed floor gives immediate cable access. Facilities exist for the installation of colour television equipment and the area has been planned with colour in mind.

OUTSIDE BROADCASTS: One mobile unit, with four cameras, complete with videotape, power and microwave link equipment. Can record also on European and American line standards.

VIDEOTAPE RECORDING: Six recorders, of which one is mobile and several are multi-standard. Electronic editing is available at Bristol and Cardiff.

Film Department: Facilities for processing and editing film in Bristol and Cardiff. Eight film units serve the Programme Department, one permanently based in North Wales. Seven film editing rooms, dubbing theatre and viewing theatres in both centres. The main film library and commercial film assembly are based in Cardiff.

Programmes: Harlech's programme policy places great emphasis on projecting the life, activity and people of the region. Productions have included: *Severnside*, a documentary by John Morgan on the future of the region; *Image*, a series in which local students wrote and presented their own programme; *Arena*, a magazine of the arts in the region; *Time Off*, a series on summer leisure sports; *Titles Don't Talk Any More*, a film profile of the Marquess of Bath; and *Up To Date*, a current affairs quiz for students.

The series *The Man I Knew* re-assessed the lives of famous men, including Ernest Bevin, Lord Kemsley, Augustus John, Evelyn Waugh and Siegfried Sassoon. Local MPs found a new television forum in *Harlech Parliament*, while ordinary men and women debated the issues of the day in the relaxed pub atmosphere of *Free House*. John Morgan conducted a series of in-depth personal interviews with prominent men and women, and *Etcetera, Etcetera* highlighted some of the more off-beat aspects of life in the region. Light entertainment programmes included *Swingalong*, *Taylor Made* and *Our Side of the Channel*, and the children's series *Tinker and Taylor* and *Tinker's Tales* continued successfully.

Harlech's first documentary shot in colour *Geraint Evans at Covent Garden* was given a network showing. Drama production was launched with two full-length plays – *Fade Out*, starring Stanley Baker, and *Omri's Burning* – and two plays were also produced in the Welsh language. Harlech is also planning an important regional drama series, presenting plays by local authors new to television.

Harlech's OB unit gave regular coverage to important sporting events, including the Somerset v. Australians cricket match, international swimming and local football. It also toured the West of England with the popular quiz programme *Mr. and Mrs.*

Local News: Nineteen camera teams and 200 news sources serve Harlech's three daily news programmes: *Report* for the West of England and South Wales; and *Report* and, in Welsh, *Y Dydd* (The Day) on the separate transmitters for Wales.

Colour: Harlech has available two vidicon colour cameras for staff familiarisation. Orders have also been placed for two 35 mm flying-spot colour telecine channels for the Cardiff Master Control and for three Ampex RV2000B colour-capable videotape recorders, the first of which has been installed in the Bristol studios. Plans are in hand for further provision of colour, including studio and Outside Broadcast equipment and additional telecine facilities.

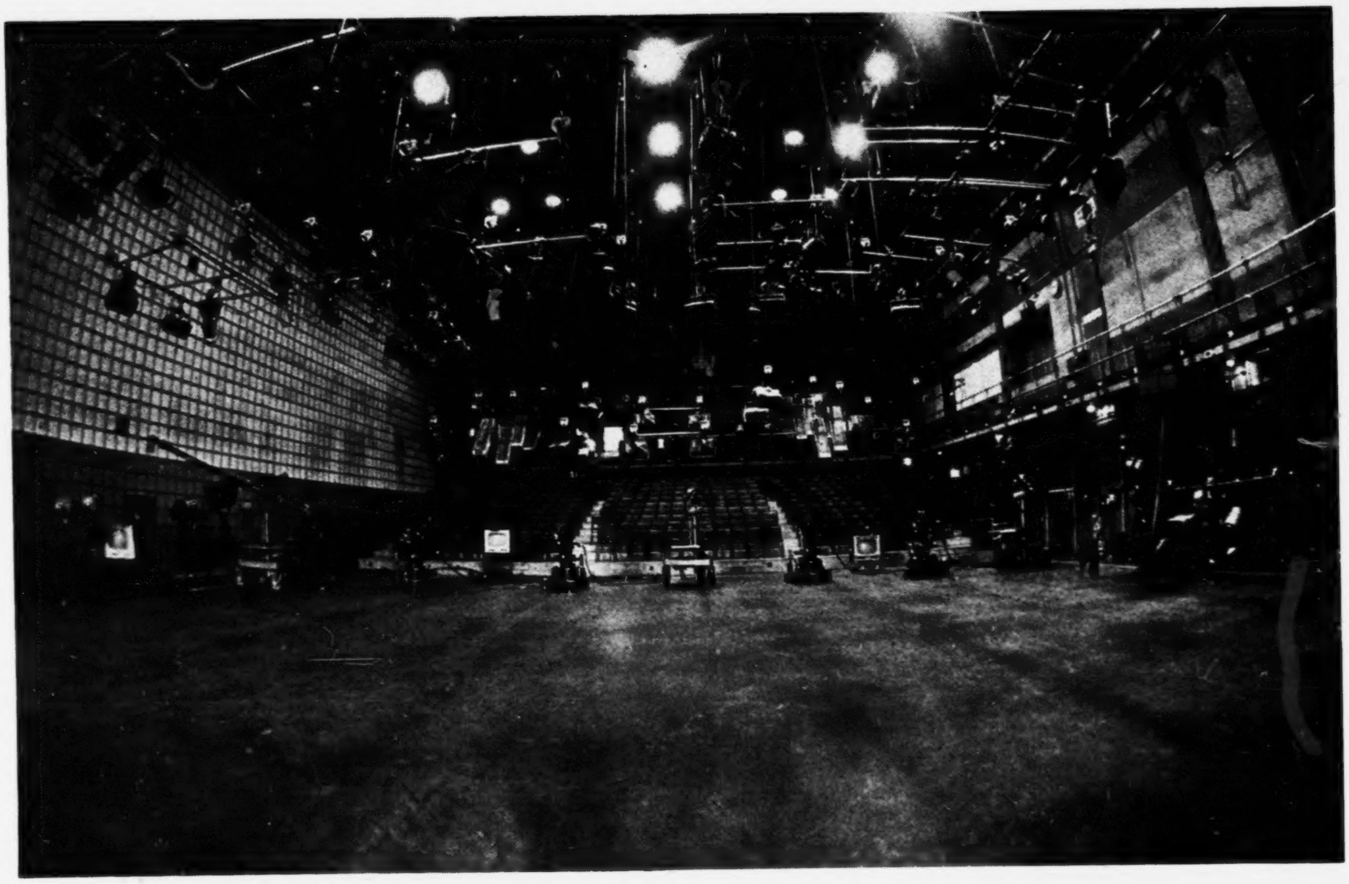
Education: Mr H. K. Evans has been appointed full-time Education Officer, and over 1,200 schools are registered for programme notes. The company is preparing three adult education series for transmission during 1968–9: one on archaeology in the region; the second on innovations in the secondary school, a series designed for teachers; the third on learning Welsh.

London Weekend Television

LONDON (WEEKENDS)

London Weekend Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London from 7 p.m. on Fridays to close down on Sundays for the six-year contract period from the end of July 1968.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Croydon	9	194·75675	191·266	22nd Sept. 1955	13,490	4,190



The Wembley Park Studios

Directors: Aidan Crawley (*Chairman*); Michael Peacock (*Managing Director*); Dr Tom Margerison (*Deputy Managing Director*); The Hon. David Astor; Cyril Bennett (*Controller of Programmes*); Lord Hartwell; The Lord Campbell of Eskan; Sir Christopher Chancellor; Lord Crowther; David G. C. Hawkins; Clive Irving (*Head of Public Affairs*); Sir Geoffrey Kitchen; Duncan McNab; The Hon. David Montagu; Guy Paine (*Director of Sales*); G. H. Ross Goobey; Sir Donald Stokes; Arnold Weinstock.

Officers: Cyril Bennett (*Controller of Programmes*); Humphrey Burton (*Head of Drama, Arts and Music Unit*); Doreen Stephens (*Head of Children's, Religious and Adult Education Programmes Unit*); Tito Burns (*Head of Variety Programming*); Frank Muir (*Head of Entertainment Unit*); Jimmy Hill (*Head of Sport Unit*); Clive Irving (*Head of Public Affairs Unit*); Michael Yates (*Head of Design*); Harry Rabinowitz (*Head of Musical Services*); Warren Tute (*Head of Script Unit*); Eric Flackfield (*Head of Programme Planning*); John Blyton (*Head of Production Planning*); Cyril Orr (*Controller of Finance and Administration and Company Secretary*); Jeremy Francis

London Weekend
Television

25–28 Old Burlington Street, London W1
01-734 9431
Station House, Harrow Road, Wembley, Middlesex
01-902 8846
Wembley Studios, Empire Way, Wembley, Middlesex
01-902 8811

(*Assistant Company Secretary*); Guy Paine (*Director of Sales*); Peter Golsworthy (*General Sales Manager*); Bernard Marsden (*Controller of Operations*); Brian Pover (*Chief Engineer*); Roy van Gelder (*Head of Personnel*); James Preston (*Press and Publicity Officer*).

Executive Producers: Joy Whitby (*Executive Producer, Children's Programmes*); Derek Granger (*Executive Producer, Special Features*); John Bryce (*Executive Producer, Dramatic Series*); John Bromley (*Executive Producer, Sport*); Terry Hughes (*Executive Producer, Public Affairs*); Edward Goldwyn (*Executive Producer, Adult Education*).

Engineering and Operations: Bernard Marsden (*Controller of Operations*); Brian Pover (*Chief Engineer*); Reg Swaine (*Head of Planning and Installation*); J. Crossley (*Head of Maintenance* (*Electronic*)); Peter Wayne (*Head of Programme Operations*); Peter Cazaly (*Head of OB Operations*); Danny Schulten (*Operations Manager*); Jack Waters (*Head of Programme Services*); John Blyton (*Head of Production Planning*); Bill Fletcher (*Controller, King's Reach Development*).

Tickets for Programmes: A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, Station House, Harrow Road, Wembley, Middlesex. The minimum age is 16.

Enquiries: Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Station House, Harrow Road, Wembley, Middlesex.

Submission of Programme Material: London Weekend Television wishes to provide the widest possible range of programmes. Therefore script requirements will constantly change. Interested writers are requested, in the first instance, to communicate with Warren Tute, Head of Script Unit, who will be able to give the latest information.

Studios: London Weekend Television took over TV studios at Wembley Park on lease from 6th May 1968. There are four studios in the complex. Studios 5A and 5B, which cover 7,000 sq. ft each, can be converted into one large studio making it one of the largest TV studios in the world. Studio One comprises 4,500 sq. ft, and Studio Two 3,800 sq. ft.

Before the company started transmission on 2nd August 1968, a new colour-capable Master Control centre was installed. This houses supplementary telecine and videotape recording units. Future studio plans include the acquisition of colour TV equipment to enable the company to produce most of its television programmes in colour from the autumn of 1969.

The company has placed the largest single order for colour cameras ever made by an ITV company. The twenty-two Type 2001 colour cameras and associated equipment will be used for both studio and outside broadcast work.

New South Bank Studio Centre in July 1969: London Weekend Television announced its intention to seek approval from the Lambeth Borough Council and the Greater London Council to build a new studio centre on a 2½ acre site at Prince's Meadow Estate in the King's Reach between Waterloo Bridge and Blackfriar's Bridge on the South Bank of the Thames. The buildings and equipment were expected to cost £7 million.

The projected studio complex will consist of three major studios, offices and other production accommodation and will be designed for colour and the demands of television in the '70's. Assuming approval of this imaginative scheme, the studios should become operational in three to four years.

The South Bank site will be a unique location for an Independent Television studio centre, and acknowledges the cultural importance of TV in the life of the nation. The new studios will be situated at the eastern end of the cultural centre which includes the Royal Festival Hall, Queen Elizabeth Hall, the Hayward Gallery and the National Film Theatre. The site was acquired by the LCC in 1953 and has been occupied by Bowaters Wharf and Moores Wharf. London Weekend's negotiations for the existing leases of the two wharfs are based on their surrender to the council for a new lease.

Scottish Television

CENTRAL SCOTLAND

Scottish Television Limited is the public company which, under agreement with the Independent Television Authority, provides the programmes in Central Scotland during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Black Hill	10	199·7305	196·2305	31st Aug. 1957	3,998	1,125
Rothesay	8	189·733125	186·233125	30th Aug. 1968		

An STV film unit on location

Directors: Lord Thomson of Fleet (*Chairman*); J. M. Coltart, LL.D. (*Deputy Chairman*); W. Brown (*Managing Director*); Dr S. C. Curran, M.A., F.R.S.; Mrs Barbara Leburn, M.B.E., J.P.; C. N. McQueen; Andrew Stewart, C.B.E.; I. M. Stewart, B.Sc.; Lord Taylor of Gryfe; Sir William G. N. Walker, T.D., D.L.; Viscount Weir, C.B.E., B.A., LL.D.; The Earl of Wemyss and March, K.T., B.A., LL.D.; Sir William McEwan Younger, Bt., D.S.O., D.L.

Officers: Francis Essex (*Controller of Programmes*); Hugh Henry (*Sales Controller*); L. J. M. Hynd (*Secretary and Chief Accountant*); D. Kane (*Technical Controller*); J. Loch (*Public Relations Manager*); F. Morris (*Business Manager*); C. Waters (*Personnel Manager*).

Staff: Total members of staff 449.

Enquiries: Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish Television Limited, Theatre Royal, Glasgow, C2. Other enquiries are dealt with by the Public Relations Department at the same address.

Submission of Scripts: All scripts should be addressed to the Script Editor, Scottish Television Limited, Theatre Royal, Glasgow, C2.

Studios: THEATRE ROYAL, Hope Street, Glasgow. Total studio floor area 9,100 sq. ft: Studio A, 80 ft by 50 ft (4,000 sq. ft); Studio B, 38 ft by 30 ft (1,140 sq. ft); Studio C, 80 ft by 45 ft (3,600 sq. ft); Studio D, 12 ft by 15 ft (180 sq. ft); Studio E, 12 ft by 15 ft (180 sq. ft). Edinburgh Interview Studio, 16 ft by 35 ft (560 sq. ft).

Studios A, B, and C and the Outside Broadcast Unit are equipped with 4½-inch image orthicons. There is also a two-camera mobile recording unit equipped with 4½-inch image orthicons. A Film Dubbing Suite equipped with Perfectone recorders and Synchro start is also equipped for post-sync dubbing.

But STV are planning major studio changes. Last October the Company bought the Gateway Theatre in Edinburgh for conversion to a 4,000 sq. ft colour studio which will be the first in Scotland. A major extension is also planned at the Theatre Royal which will provide a 5,500 sq. ft colour studio.

Sales and Research: STV offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. The Company's Six Point Service Plan offers manufacturers a Retail Sales Force; a Merchandising Service; Direct Mail; Retail Audits; Consumer Research; Desk Research.

Research, statistical information and marketing

SCOTTISH
TELEVISION

Theatre Royal, Hope Street, Glasgow C2
041-332 9999
70 Grosvenor Street, London W1
01-493 5201
Station Tower, Coventry, Warwickshire
0203 29724

Thomson House, Withy Grove,
Manchester 4
061-834 7621
13 Melville Street,
Edinburgh 3
031-225 6025

---

information for the Central Scotland transmission area are available from the Sales Controller at the London Office. There are Sales Offices at Glasgow, Manchester, Coventry and Edinburgh.

Education: Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios to confer on particular programme series. Scottish Television regularly contributes schools programmes to networked series, as well as producing individual schools programmes and series for transmission in Scotland only. Several series of programmes in the field of adult education are produced each year.

Religious Advisers: Rev. George Candlish, B.Sc., B.D. (*Church of Scotland*); Rev. Francis Duffy (*Roman Catholic*); Rev. Arthur H. Gray, M.A. (*Church of Scotland*); Rev. Dr John L. Kent, M.A. (*Church of Scotland*); Rev. Dr R. Guy Ramsey, M.A. (*Baptist*). Training courses for ministers are held in the Theatre Royal.

Scottish Life: Scottish Television continues to make a contribution to the artistic, educational and social life of the nation. *Full Circle*, a new Scottish opera which concerns itself with life in industrial Scotland during the Depression, was sponsored by STV. To encourage drama in Scotland, STV introduced its own Awards Scheme: prizes were awarded to the actors, writers and producers judged to have made the biggest contribution to television and theatre drama during 1968. The new University of Stirling received £25,000 from the Company for the provision of theatrical, film and television equipment.

Programmes: STV produces well over 1,000 shows a year designed specifically for Scotland. This average output of more than ten hours a week embraces a full range of subjects from all departments of television broadcasting. Examples of STV's output include: DRAMA: *Redgauntlet* (a recently completed eight-part serialization in colour for children from the famous novel); *Burns* (an anthology series of six full-length dramas); *High Living* (a weekly series on life in a typical block of high flats). LIGHT ENTERTAINMENT: Series such as *Over To Una*; *The Bill Tennent Programme*; The *Alexander Brothers In Lights*; *Alasdair Sings* (in Gaelic); as well as single shows like *A Show For Hogmanay*; *The Kelvin Hall Circus*; *All Kinds Of Opera* (with Murray Dickie and Adele Leigh); and *Cliff Sings Scots* (a colour musical show with Cliff Richard which is STV's contender for the ITV entry for Montreux in 1969). NEWS AND CURRENT AFFAIRS: STV's journalists provide three major daily transmissions, *Scotland Early* (news and features for women); *Scotland Now*; and *Scotland Late* (replaced during the summer by the lively magazine show *Today Is . . .*). Current affairs programmes include *Divided We Stand*; *Royal Review*; *Between The Lines*; *The Commons Touch*; *Death Of A Regiment*. RELIGION: *Quo Vadis . . .*; *Come and See*; *Living – '68 Style*; *Anvil*; in addition to Church Services. Musical or talks programmes are produced for the ITV network three or four times a year. *Late Call* is transmitted every night. EDUCATION: *Singing For Your Supper*, *Post-Graduate Medicine*, *Look There Goes Baby*, *Further and Higher* for adults; *Growing Up*, *Speak For Yourself*, *On The Move*, *Past And Present*, *On The Fringe*, *Computers*, *Clear Thinking*, for schools. A series of *Finding Out* is produced for the ITV network schools broadcasts. CHILDREN: *Cartoon Cavalcade*; *Would You Believe It?*. SPORT: *Scotsport* covers sport as it happens on Wednesday evenings and on Sunday afternoons presents highlights from the major football match of the previous day. Several of the above programmes are produced in STV's Edinburgh studio. Numerous miscellaneous programmes and OBs.

A number of productions have received international recognition. The mime programme *A Matter Of Expression* was ITV's entry for the Hors Concours section of the Montreux Festival. *Contract 736*, on the building of the *Queen Elizabeth II*, was a finalist in the Emmy Awards.

Southern Independent Television

SOUTH OF ENGLAND

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37½ per cent), Associated Newspapers Limited (37½ per cent) and D. C. Thomson Limited (25 per cent). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.

Area	ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Central Southern	Chillerton Down	11	204·75	201·25	30th Aug. 1958	4,269	1,180
South-East	Dover	10	199·7135	196·1985	31st Jan. 1960		

Day by Day outside broadcast from HMS Bulwark

Directors: John H. Davis (*Chairman*); C. D. Wilson, C.B.E., M.C., F.C.A. (*Managing Director*); Professor Asa Briggs, M.A., B.Sc. (Econ.); G. R. Dowson; The Hon. V. H. E. Harmsworth; B. G. Henry, M.A. (*Sales Director*); Sir Robert Perkins, M.A.; R. M. Shields, B.Sc. (Econ.); Berkeley Smith (*Controller of Programmes*); B. H. Thomson, T.D.; D. B. Thomson; Captain H. Tupper, M.C.; Sir David Webster, B.A.

Officers: F. W. Letch, F.C.A. (*Company Secretary and Chief Accountant*); Jack Hargreaves (*Assistant Controller of Programmes*); A. F. Jackman (*Head of Programme Planning*); Jack Worrow (*Publicity Manager*); D. R. Baker, F.C.A., A.C.W.A. (*Manager, Administration*); Basil Bultitude (*Chief Engineer*); J. Miell (*General Sales Manager*); Stephen Wade (*Head of Outside Broadcasts*); F. C. Cross (*Education Officer*).

Religious Advisers: Rev. Dudley Allon-Smith, B.Sc. (*Free Church*); Rev. Gerard Dwyer (*Roman Catholic*); Rev. W. C. D. Todd (*Church of England*).

Facilities: SOUTHAMPTON STUDIOS: Two studios with total area of 3,985 sq. ft plus separate News and Continuity Studios. Two static multi-standard Ampex VR 2,000, and one Ampex VR 1,000 videotape recording machines. Three Cintel Flying Spot multiplexed 35/16-mm telecine machines. Two Cintel twin-lens 35/16-mm machines.

NEW SOUTHAMPTON STUDIOS: Southern Independent Television is rebuilding and re-equipping its production centre as part of a major expansion and modernization project. Work will be finished by the middle of 1969 and the cost will be £2,500,000. The new three-storey studio complex is being erected next to the existing Television Centre on land reclaimed from the River Itchen.

The new Centre, which has been designed for full colour operation, will considerably increase the production potential of the station. There will be four studios: Studio 1 – 6,000 sq. ft; Studio 2 – 3,000 sq. ft; Studio 3 – 1,200 sq. ft; Studio 4 – 350 sq. ft. The Centre will house over £1,500,000 of new equipment, including a specially designed colour outside broadcast unit of the latest and most modern design in the world, costing over £225,000.

The entire studio complex, which will have a ground-floor area of 42,000 square feet, is being built on a giant concrete raft on subterranean piles.

DOVER STUDIO: One studio of 1,125 sq. ft. One 16-mm telecine machine.

FILM: Three fully equipped 16-mm sound-film units, with processing and editing facilities at both centres.

OUTSIDE BROADCASTS: Four-camera outside broadcast unit, including generator, mobile RCA TR4 multistandard videotape recorder, four micro-wave links. 'Southerner', ITV's only marine outside broadcast unit, is a 71½ ft-long power vessel capable of 34 knots. She has accommodation for three camera channels, a videotape recorder, a microwave link transmitter and built-in electricity generator. 'Southerner' is also used for filming.

SOUTHERN
INDEPENDENT TELEVISION

Southern Independent Television Centre, Northam, Southampton, SO9 4YQ
Southampton 28582
Glen House, Stag Place, Victoria,
London SW1 *01-834 4404*
Dover Studios, Russell Street, Dover
Dover 2715
Peter House, Oxford Street,
Manchester, M1 5AQ *061-236 2882/0893*

2 Copthall House, Station Square,
Coventry CV1 2SZ *0203 25772/3*
38 Earl Street, Maidstone
0622 53114
63 High West Street, Dorchester
Dorchester 2216

Programmes: An even broader range of Southern programmes was seen by viewers in other parts of the country, particularly London, during the station's tenth year on the air. Outside broadcasts and religious and children's programmes bearing the Southern symbol have a long history of networking. Now the company has also become recognized nationally for its drama, light entertainment and documentary programmes.

Networked children's programmes, however, continued to be of prime importance and nearly fifty were presented. These included a thirteen-part adventure serial called *Freewheelers*, twenty editions of the facts-can-be-fun programme *How*, and nine editions of a high-spirited variety show called *Little Big Time*. Six episodes of a further thirteen-part *Freewheelers* story were presented at the end of the year.

Southern's drama output was also extended by a new project – a six-part thriller serial for adults called *Letters From The Dead*. This was written by Ian Kennedy Martin and starred Glyn Owen.

'Southerner', the company's outside broadcast power vessel, played a key role in *Welcome Home*, covering the return of Sir Alec Rose to Portsmouth. Other networked outside broadcast events included *Rallycross*, *Table Tennis*, *Motor Cycle Scrambling*, the *International Off-shore Power Boat Race*, *Racing – From Goodwood* and *Show Jumping* from the All-England Course at Hickstead. The unit also ranged the region to present the light-entertainment series *Celebrity Challenge*, *Scruffs' Dog Show* and *Talk of a Town*; and the *Holiday Princess*, *Glamorous Grandmothers* and *Miss Southern Television* contests. Other light entertainment productions included *New Release* and the networked *Time for Blackburn!*, which, for the greater part of the year, was the only 'pop' programme on Independent Television.

Networked religious series included *A Hymn For Britain* and *A Carol for Christmas*, and, in addition, Southern produced five Church Services for national showing. Other Southern programmes seen outside the region included *Houseparty*, a weekly magazine for women; *In Search of a Holiday*, an informative guide for the holidaymaker; *Afloat*, a regular waterside magazine programme; and the light entertainment series *Tale of Two Rivers*. Two adult education series were also seen beyond the South, *Natural History of a Summer Holiday* and *Farm Progress*.

London viewers were also enabled to share with those in the south the unique countryside flavour of Jack Hargreaves' expeditions *Out of Town*, a series now in its tenth year. Another popular outdoor series, *In Kite's Country*, was ended by the death of Oliver Kite.

News and magazine programmes continue to provide an important regional service. Southern Television continues to provide its local news coverage on a seven-days-a-week footing. On weekdays, separate *Southern News* bulletins are transmitted simultaneously to the Central Southern and South Eastern areas, followed by late-night editions of *Southern News Extra*.

Day By Day, a lively regional magazine, is presented five days a week, and *Scene South East* provides a complementary service for viewers in the Dover transmitter area. *Crime Desk* plays an important role in enlisting public co-operation in the battle against crime. *Complaints Box* investigates viewers' grievances and *Sportsfile* and *Sports Report* cover the regional sporting scene. A staff meteorological officer presents a daily *Weather Report* and *Weekend* previews important local events and offers suggestions for leisure activities.

Additional sports programmes included regular *Southern Soccer* outside broadcasts and the special 30-minute documentary *This Man Cowdrey*.

Another documentary, *First In Last Out*, showed the life and training of the Royal Marine Commandos for the first time on the national network.

Apart from religious productions for the network, the Company has continued to tailor a great deal of programming effort to the spiritual needs of the region. The role of the Church in modern society was the theme of *New Approach*, nightly epilogues presented throughout the year in weekly groups.

Thames Television

LONDON (WEEKDAYS)

Thames Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London on weekdays from Monday to 7 p.m. Friday for the six-year contract period from the end of July 1968.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Croydon	9	194·75675	191·266	22nd Sept. 1955	13,490	4,190

Thames Television's Teddington Studios

Directors: Sir Philip Warter (*Chairman*); Robert Clark, M.A., LL.B. (*Deputy Chairman*); Howard Thomas, C.B.E. (*Managing Director*); George A. Cooper (*Director of Sales*); J. T. Davey, F.C.A.; D. R. W. Dicks; H. S. L. Dundas, D.S.O., D.F.C.; Bernard R. Greenhead (*Director of Studios and Engineering*); A. W. Groocock, O.B.E., F.C.I.S.; Brian Tesler, M.A. (*Director of Programmes*).

Executives: B. E. Marr, C.A. (*Company Secretary*); J. Andrews (*Controller Programme Department*); D. Conway (*Regional Advertisement Manager*); H. Gibson (*Manager, Administration Services*); D. Graham (*Labour Relations Adviser*); Jeremy Isaacs (*Controller of Features and Children's Programmes*); Philip Jones (*Controller of Light Entertainment*); Alan Kaupe (*Publicity Manager*); M. Lawson, F.C.A. (*Chief Accountant*); Guthrie Moir, M.A. (*Controller of Education and Religious Programmes*); T. Pace (*Controller London Studios*); E. E. Parry (*Controller Teddington Studios*); Lewis Rudd

THAMES

Television House, Kingsway, London WC2
01-405 7888
Teddington Studios, Teddington Lock, Teddington, Middlesex
01-977 3252
Sales Offices: **Norfolk House, Smallbrook Ringway, Birmingham 5**
021-643 9151
Peter House, Oxford Street, Manchester M1 5AG
061-236 9867

Executive Producer Children's Programmes); J. S. Sansom, A.M.I.E.R.E. (*Chief Engineer*); J. Shaw (*Sales Controller*); Lloyd Shirley (*Controller of Drama*); George Spackman (*Chief Press Officer*); Muir Sutherland (*Programme Co-ordinator*); D. Thornes (*Research Manager*); Grahame Turner (*Controller of Outside Broadcasts*); Edwin Whiteley (*Head of Schools Broadcasts*).

Staff: Total members of staff 1,600.

Visits to Studios: A limited number of tickets are available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television, Television House, Kingsway, London WC2. The minimum age is sixteen, except for some programmes specially for children.

Enquiries: Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television, Television House, Kingsway, London WC2.

Submission of Scripts: Present requirements are for 60 and 90 minute plays and series. But programmes change, and authors should contact story editors in the appropriate department to learn future trends before submitting outlines or scripts.

Studios: CENTRAL LONDON: At Television House, Thames' Central London headquarters, there are presentation and audience studios including the *Today* studio from which London's daily live programme is transmitted. Thames' film department is also at Television House together with transmission control, VTR and telecine facilities. A new headquarters and colour television studio complex is being built a few hundred yards from the GPO Tower at Euston, and is expected to begin operations in 1969.

TEDDINGTON: The main studio production centre is on the Thames riverside at Teddington in Middlesex, ten miles from Television House. There are three studios, of which the largest is 7,500 square feet, together with full facilities, including scene building and rehearsal rooms. Technically they are among the world's most advanced studios, and were the first to incorporate many of the features now being introduced into new ITV studios. They can change from 405 to 625-line operation at the flick of a switch.

Mobile Division: The Mobile Division based at Hanworth, near Teddington, consists of three £100,000 mobile control rooms plus smaller camera and recording units, micro-wave links and auxiliary vehicles. One small roving unit and one of the main control rooms are equipped for colour, and the other two main units are also being converted.

Colour Television: Important colour development for Independent Television was undertaken at Teddington studios, including extensive research into the three major television systems, design and testing of new colour equipment and investigation of colour conversion problems. The ITA's official colour demonstrations in 1966, which helped pave the way to a national colour television service, came from Teddington. Thames is already producing colour programmes which are currently seen in black and white by British viewers, and its staff are widely experienced in all facets of colour production.

Programmes: DRAMA: *Frontier*; 90-minute plays; *Premiere*; *The Sex Game*; *Mystery & Imagination*; *Alarm*; *Armchair Theatre*; *Callan*; *Public Eye*. CHILDREN: *The Tyrant King*; *The Queen Street Gang*; *Magpie*; *The Sooty Show*; *Pinky & Perky*; *Sexton Blake*; *Hullabaloo*; *The Lion, The Witch and The Wardrobe*; *Once Upon A Time*; *Just Jimmy*. LIGHT ENTERTAINMENT: *Father, Dear Father*; *Best of Enemies*; *Horne A'Plenty*; *Opportunity Knocks*; *Max*; *The Goon Show*; *The Frankie Howerd Show*; *Bachelors Night Out*; *Cooper King Size*; *Never Mind the Quality, Feel The Width*. FEATURES: *This Week*; *Report*; *Today with Eamonn Andrews*; *The Life and Times of Lord Mountbatten*; *Applause! Applause!* ADULT EDUCATION: *The Tools of Cookery*; *World of Crime*; *The ABC of Do It Yourself*; *First Steps in Physics*; *Rich World, Poor World*; *Best Sellers*. RELIGION: *Carry On Curate*; and other 'Last Programmes'.

Tyne Tees Television

NORTH-EAST ENGLAND

Tyne Tees Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East England during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Burnhope	8	189·75675	186·27	15th Jan. 1959	2,720	830

TYNE TEES TELEVISION

Unit Four, the new 4-camera colour mobile control room

Directors: George Black; R. H. Carr-Ellison, T.D., J.P.; Professor G. H. J. Daysh, B.Litt., D.C.L.; Robert H. Dickinson, M.A.; Professor E. J. R. Eaglesham, M.A., B.Ed., LL.B.; J. P. Graham, F.C.I.S.; L. Jacobson, M.A.; J. A. Jelly; E. A. Levine, LL.B.; D. G. Packham, A.M.I.E.E.; D. A. Pease, F.C.A.; Viscount Ridley, T.D., D.L.; T. Dan Smith, D.C.L.; Peter Wrightson, O.B.E.

Officers: John P. Graham, F.C.I.S. (*Business Manager*); Dennis G. Packham (*Technical Controller*); James R. Nurse (*Sales Controller*); Malcolm Morris (*Programme Controller*); Walter A. Williamson, D.F.C. (*Press and Public Relations*); Gordon S. Wood, M.A., F.C.I.S. (*Company Secretary*).

Religion: HEAD: R. Maxwell Deas, T.D., L.G.S.M. ADVISERS: Rev. Charles Smith, M.A. (*C. of E.*); Rev. Father Thomas Towers, M.A. (*Roman Catholic*); Rev. Stanley O. Jones (*Free Church*).

Staff: The total number of staff is 475.

Enquiries and Requests for Visits to Studios: To Public Relations Office, Newcastle.

Programme Journal: *TV Times.*

Studios: THE TELEVISION CENTRE, Newcastle upon Tyne. A total floor area of approx. 100,000 sq. ft including: Studio 1, 4,500 sq. ft; Studio 2, 2,500 sq. ft; Studio 3, 900 sq. ft; a specialist presentation Studio 4, 250 sq. ft; complete studio facilities; engineering maintenance; scenic workshops; production departments; and all administrative services.

Technical Facilities: The second phase of the colour conversion programme is now in progress. This includes the rebuilding of Studio One's control suite to handle colour cameras; the building of an air-conditioned central apparatus room to house the main technical equipment; and the installation of a Strand Instant Dimmer Memory System, which is to be the lighting control system in Studios One and Two. Unit Four has been converted into a 4-camera colour mobile control room and has an Ampex colour VR 2000 VTR installed in a special van. OTHER EQUIPMENT: *Telecine/VTR*: Six remotely controlled Rank Cintel transistorized colour flying spot telecines, two flying spot colour slide scanners and two caption scanners with colour synthesizers. Three Ampex Colour VR 2000 VTRs, and one RCA TR 22 monochrome multi-standard VTR for dubbing, with electronic editing, are housed in air-conditioned cubicles. All these machines can be assigned to studios via the routing and assignment desk in the telecine control room. STUDIOS: Six Marconi Mark VII colour cameras and four Marconi

The Television Centre, City Road, Newcastle upon Tyne, NE1 2AL
0632 610181
29–30 Old Burlington Street, London, W1X 2PU
01-734 4070
73–79 King Street, Manchester, M2 4NG
061-834 2521

Mark IV monochrome cameras, all with 'hands-off' vision control. Each studio is equipped with a 14-channel vision mixer with special effects; 40-, 30-, 14-channel sound mixers; 120-, 80-, 36-circuit lighting control systems. MASTER CONTROL/PRESENTATION: Studio Four has a remote pan, tilt, and zoom vidicon camera, controlled by a 4-position shot box. The purpose-built presentation desk has store controlled switching, mixing and special effects and cassette tape machines. The master control equipment is fully transistorized. OUTSIDE BROADCAST DIVISION: One mobile colour control room and nine other vehicles using four Marconi Mark VII colour cameras and a Mark VI monochrome camera with colour synthesizer for captions; three colour microwave links; four diesel generators; radio telephone and talkback equipment. All equipment is fully transistorized. FILM DIVISION: Six self-contained Land Rover units, each with 16-mm sound and 16-mm silent cameras and portable lighting equipment. Five cutting and editing rooms. Films and still processing plant.

Sales and Research Departments: LONDON: 29–30 Old Burlington Street, W.1. NEWCASTLE UPON TYNE: The Television Centre (D. McQueen). MANCHESTER: 73–79 King Street, 2 (J. Dandy). Comprehensive market research services; marketing planning statistical information for the Tyne Tees transmission area; specialist retail product sales force; the Tyne Tees 'Through Plan'. Full details from James R. Nurse, London.

Programmes: NEWS AND CURRENT AFFAIRS: *Today at Six* covers the news of the day and the people who make it; *Focus* reports the political scene topically in depth; *Sportstime* reflects the vigorous North East interest in all sports, major and minor. And for the sixth successive year a Tyne Tees cameraman won a major Commonwealth news-film award. FEATURES AND PUBLIC AFFAIRS: Following the 'Emmy' success of *Big Deal at Gothenburg* last year, Tyne Tees' documentary *The Servants* was runner up in this year's contest. Tyne Tees' first colour film, *The Work of Giants*, is a dramatized documentary on the Roman Wall; *The Road to Blaydon*, a haunting look at the old and the new in Newcastle's most famous thoroughfare; in the pipeline, a colour documentary on the life and times of the North's most famous artist, L. S. Lowry. For *Face the Press* the Duke of Edinburgh came to Newcastle and, in addition to the programme being fully networked, it was also seen, or part seen, in the United States, Australia, New Zealand, Malta, Singapore and Hong Kong. Series *One Man's Meat*, *Close Up* and *Taylor at Large* looked at life inside and outside the region. In *Abroad with Behan*, Dominic Behan travelled the North East and found good conversation with the Bishop of Durham, Dame Irene Ward, M.P., and many others. *Where the Jobs Are* continued to help redundant workers, and *Police Call* the police. *Farming Outlook* explored the world of the Northern farmer. ADULT EDUCATION. Seen over much of the network: *Land of the Living Dragon*, on the language and culture of China; *Way to the White House*, backgrounding the U.S. Presidential Elections; and *The Changing Face of Marriage*, a series for women. CHILDREN: Series were *Fanfare* with children performing; *Pop the Question* educational quiz; *Surprise, Surprise!* variety and comedy, part-networked. A new situation comedy series will be ready for Spring 1969. RELIGION: Networked programmes included *Cliff Richard at City Hall*; *A Steel Town Sings*; *The Choir of Big Fish*; Salvation Army open-air meeting. Formation of Teesside Borough was marked by two devotional services. Diversified nightly epilogues continue. Series in preparation: *The Happiest Hymns of Your Life*; *John Wesley in the North East*; six documentaries on the Church's active involvement in under-privileged and remote countries; six programmes with Cliff Richard. LIGHT ENTERTAINMENT: *The David Jacobs Show*, a weekly guest programme, was regionally networked; *A Girl Called Friday* series featured Miss Friday Brown; Norman Vaughan appeared weekly in *Night Club '68*. We produced the *Miss ITV* final for networking. *The World of Monty Modlyn* late night series introduced new television personalities. Two new musicals are in production: *All Kinds of Folk* and, in colour, *Geordie Girl* starring Susan Maughan.

Ulster Television

NORTHERN IRELAND

Ulster Television is the company which under agreement with the Independent Television Authority, provides the television programmes in Northern Ireland during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Black Mountain	9	194·74325	191·234	31st Oct. 1959	1,375	290
Strabane	8	189·75675	186·27	18th Feb. 1963		

Ulster Television's Headquarters, Havelock House

Directors: The Rt. Hon. The Earl of Antrim, D.L., J.P. (*Chairman*); William B. MacQuitty, M.A. (*Deputy Chairman*) (Alternate as director – Mrs Betty MacQuitty, B.Sc.(Econ.)); R. B. Henderson, M.A. (*Managing Director*); The Rt. Hon. The Countess of Antrim; Miss Betty E. Box, O.B.E. (Alternate as director – C. S. G. Falloon); H. R. C. Catherwood; Captain O. W. J. Henderson; J. P. Herdman; M. R. Hutcheson (*Sales Director*); Barry S. Johnston, V.R.D., F.C.A. (*Company Secretary*); Major G. B. Mackean, D.L., J.P.; Mrs J. A. Mackie, C.B.E.; J. L. MacQuitty, Q.C., M.A., LL.B.; E. M. R. O'Driscoll; G. C. Hutchinson.

Management: R. B. Henderson (*Managing Director*); B. S. Johnston (*Company Secretary*); M. R. Hutcheson (*Sales Director*); G. Gilbert (*Programme Controller*); B. W. Lapworth (*Northern Ireland Sales Manager*); J. A. Creagh (*Head of Presentation, Press and Publicity*); A. Finigan (*Head of Production*); S. R. Perry (*Head of Programme Planning and Facilities*); F. A. Brady (*Chief Engineer*); R. McCoy (*Accountant*).

Religious Advisory Panel: The Rev. David Burke, B.A.; The Rev. E. R. Lindsay; The Rev. Father Gerard McConville, M.A., C.C.; The Rev. H. L. Uprichard, M.A.

Educational Advisory Panel: J. J. Campbell, M.A.; F. J. G. Cook, M.A.; W. C. H. Eakin, M.Sc.; Mrs M. C. Ellison (*Schools Liaison Officer*); E. G. Quigley; Dr F. A. Vick, O.B.E.; W. Singer, J.P., M.A., Dip.Ed.; R. B. Henderson, M.A.; G. Gilbert; J. A. Creagh.

Submission of Scripts: Most scripts are provided by the company's staff, but occasionally they are commissioned from outside sources. Programme and feature ideas are welcomed but writers should discuss their ideas fully with the company before submitting written work. Suggestions should be addressed to the Programme Controller.

Havelock House, Ormeau Road, Belfast BT7 1EB
0232 28122
19 Marylebone Road, London NW1
01-486 5211

Technical Facilities: Havelock House, the headquarters of Ulster Television, in addition to a fully-equipped central control area, contains two general production studios and a smaller presentation studio. Both production studios, of which the larger is 1,500 sq. ft, are equipped with new Marconi Mark VI photo-conductive cameras. These are the first production studios in the British Isles to be equipped with this type of camera. In addition to a comprehensive sound and vision-switching control, equipment in the central technical facilities area includes four Pye multiplex telecines, two RCA TR.4 vision tape-recorders, caption-scanner and continuity cameras.

Ulster Television's staff have modified much existing television equipment to small-studio technique. The company's engineers are at present preparing for the advent of 625-line transmissions and colour. They have gradually been converting the station to 625-line standard and it is now almost fully 625-line capable. Northern Ireland is scheduled to have colour television in 1970. The subject is being studied in great detail so that when Ulster Television starts colour it will do so with the benefit of the best equipment and techniques.

The company has comprehensive facilities for 16-mm film. Current processing and editing facilities consist of a Lawley Junior processor and a Steenbeck and two Acmade editing tables. Film facilities will be developed in the near future.

A comprehensive monitoring system of all programme sources exists in Havelock House.

Sales and Research: Most of Ulster Television's sales personnel are located in London, servicing national advertisers and agencies. Sales in Ireland are controlled from Havelock House.

Comprehensive research, statistical information and marketing information on the Northern Ireland transmission area may be obtained on contacting either the Belfast or London offices. A number of major pieces of research have been published by the company. These include 'The Northern Ireland Market', prepared by the Economist Intelligence Unit Limited; 'The Distribution of Consumer Goods in Northern Ireland' by Industrial Market Research and the 1966 'A Marketing Guide to Northern Ireland' has been revised and brought up to date.

Programmes: Ever aware of the role of a regional station in the life of the community, Ulster Television continued its policy of combining locally produced programmes dealing with topical and, at times, controversial subjects, with the best obtainable from the network. While maintaining such programmes as *Flashpoint*, a peak-hour current affairs programme, *Hullo There!*, a twice-weekly musical programme and *Medium Rare*, a relaxing late-night musical programme, Ulster Television introduced a number of new locally produced programmes. *The Black North* took a close look at commerce, farming and the economy of the Province, both past and present, while *Face of Ulster* dealt with aspects of daily life. *W5*, a magazine-type programme for teenagers, proved popular and two new musical productions, *Round-Up* and *Show Break* provided a showcase for local talent.

Early in the year two Ulster Television productions were awarded commendations at the first Australian World Television Festival in Adelaide. They were *The Orange and the Green*, a documentary on Ireland during and since the Dublin Rising in 1916 and *Endurance*, a film documentary on Sir Ernest Shackleton's 1914 Antarctic expedition. The awards were received for the 'high quality of presentation and production and for responsibility to the viewing audience'.

In July, *Boatman Do Not Tarry*, an hour-long play by Ulsterman John D. Stewart, was fully networked and received favourable notices.

With a close eye on the future, Ulster Television embarked on two full-scale documentaries in colour and in the Autumn embarked on an entirely new programme concept, a seventy-five minute peak-time programme providing a forum for topics of interest, controversy, entertainment and audience participation. Other programmes included: *Friday Night*, *One for the Road*, *Sports Roundup*, *Ulster Today*, *UTV Reports*, *Summer Sport*, *Call it a Day*, *Romper Room*, *Ulster News*, and *Our Life and Times.*

Westward Television

SOUTH-WEST ENGLAND

Westward Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in South-West England during the whole week.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Stockland Hill	9	194·74325	191·234	29th April 1961	1,601	425
Caradon Hill	12	209·74325	206·23	29th April 1961		
Huntshaw Cross	11	204·787125	201·277875	22nd April 1968		

The TV Centre at Plymouth

Directors: Peter Cadbury, M.A., A.R.Ae.S. (*Executive Chairman*); The Rt. Hon. The Earl of Lisburne, M.A. (*Deputy Chairman*); Sir John Carew Pole, Bart., D.S.O., T.D., J.P. (*Vice-Chairman*); W. H. Cheevers, A.I.E.E. (*Managing Director*); W. Brimacombe, O.B.E.; George H. Lidstone; Colonel E. Palmer, T.D., D.L., J.P.

Officers: LONDON: G. G. Affleck, A.M.C.I.A. (*Chief Accountant*); F. B. Croucher (*Sales General Manager*); Tom Henson (*Marketing Manager*); R. R. Miller, F.C.A., F.C.I.S. (*Company Secretary*); Harry Turner (*Sales Manager*). PLYMOUTH: D. Dickinson (*Head of Engineering and Operations*); R. Elliott (*Head of Publicity and Promotion*); J. Oxley (*Programme Controller*); R. Perry (*General Manager – Plymouth*); H. Stracey (*Regional Sales Manager*); M. Warren (*Head of Programme Planning*). BRISTOL: Brian Schofield (*Bristol and Midlands Sales Manager*).

Religious Advisers: Rev. John Parkinson (*Church of England*); Father W. Wharton (*Roman Catholic*); Rev. John Ashplant (*Free Church*).

Agricultural Advisers: R. G. Pomeroy (*Chairman*); V. H. Beynon; Commander F. W. B. Edwards, R.N. (Retd.); Sir George Hayter Hames; P. Jones; D. Mathews; H. Newbould; Don Rickard.

Policy: Westward TV has a very high station recognition and a National Opinion Poll survey has shown that 82 per cent of West country viewers can identify their own ITV station. The company aims to improve even this high figure by strong regional programming and by playing an active part in West country community affairs in every possible way.

Programmes: The backbone of the company's programming is in regional news and current affairs. From Monday to Friday *Westward Diary* is transmitted live at six o'clock and the company regards this programme as the most important in its schedules.

WESTWARD TV

Derry's Cross, Plymouth
0752 69311
P.O. Box 357, 4–7 Woodstock Street, New Bond Street, London W1
01-594 8262
23–25 St Augustine's Parade, The Centre, Bristol
0272 292240

It is, perhaps, significant that the personalities who appear on *Westward Diary* are in constant demand throughout the West country to open fairs, fetes and other events. *Outlook West* has earned itself the reputation of being the region's *This Week*. Screened in peak viewing time, this weekly current affairs programme examines topical and often controversial West country matters in depth. Progressing logically from *Westward Diary* and *Outlook West*, Westward TV has acquired a high reputation for major documentaries, many of which have been honoured with a network showing, including *So Many Children*, *Fear Naught* and *Portrait of Hardy*. Other documentaries have included *The Village People*, on South Devon country life, *The Ball Game*, on the hurling of the silver ball in St. Columb, *The Dreamers*, about the lives of two young girls from Devon and Sweden, and *The Wreck*, about an 1875 shipwreck off the Isles of Scilly. Ambitious adult education programmes are also a feature of Westward TV's local output. In October 1968, H.R.H. The Duke of Edinburgh introduced a series of thirteen half-hour films on the purpose and function of British universities. This series, *The Privileged?*, was produced with the co-operation of the University of Exeter. Another series of educational programmes is *The Collar Bar*, six programmes designed to assist parish priests in their pastoral work and featuring Cardinal Heenan, Lord Soper and Dr. Stuart Blanch. Both of these series were transmitted at 2 p.m. on Sundays. To come is a thirteen-part colour series on the conservation of antiques. The artistic life of the West country is featured in Westward TV's monthly series *Crucible* which examines all facets of the arts. The team working on it were responsible for a colour film production about the St. Ives artist, *Barbara Hepworth*. Following this is a colour film about the West country potter, *Bernard Leach*. High in the ratings has been the quiz show, *Treasure Hunt*, hosted by Keith Fordyce. The show's strong regional interest has helped to make it into a long runner but it is to be replaced by a new family programme in 1969. Also in the light entertainment field is the *Pat Kirkwood* series of six half-hour programmes of song and music. In the field of children's programmes, Westward TV are entering into co-production with the Swedish Television authorities to provide a series for nursery age-groups. It is also hoped to present further editions of *Playbill*, a previously successful series of the best of local school drama productions. Screened in 1968 was a series of quiz programmes for children, *All About Animals*. Another animal, the rabbit puppet Gus Honeybun, continues with his birthday messages and a vast following. Regional sporting interests are served by Monday and Friday editions of *Sports Desk*. It is planned to use the company's new O.B. unit to cover association football on videotape and to invite managers to bring their teams to the studios to view playbacks of games to help them improve standards. Farming is not forgotten, either, for Westward TV screens two Sunday afternoon programmes (the summer excepted) to cover regional farming news and practice. In addition to the nightly epilogue, *Faith for Life*, religious programmes have included such productions as *Sackbut, Serpent and All That Jazz* which have been seen on the network. As programme controller John Oxley says: 'Westward TV is happy, industrious and creative and we believe that all these factors are reflected by the service we provide for the South West.'

Sales Department: Westward sales personnel are located in London, Plymouth and Bristol. Plymouth services West country advertisers and agencies, Bristol serves the Midlands, South Wales and the North, while London deals with the organizations based in the capital.

Studios: Studio 1 has an area of 2,500 sq. ft and is equipped with three Image Orthicon cameras. Studio 2 covers 400 sq. ft and has two cameras and associated facilities for news, sport and interview programmes. There is also an announcer's studio beside master control.

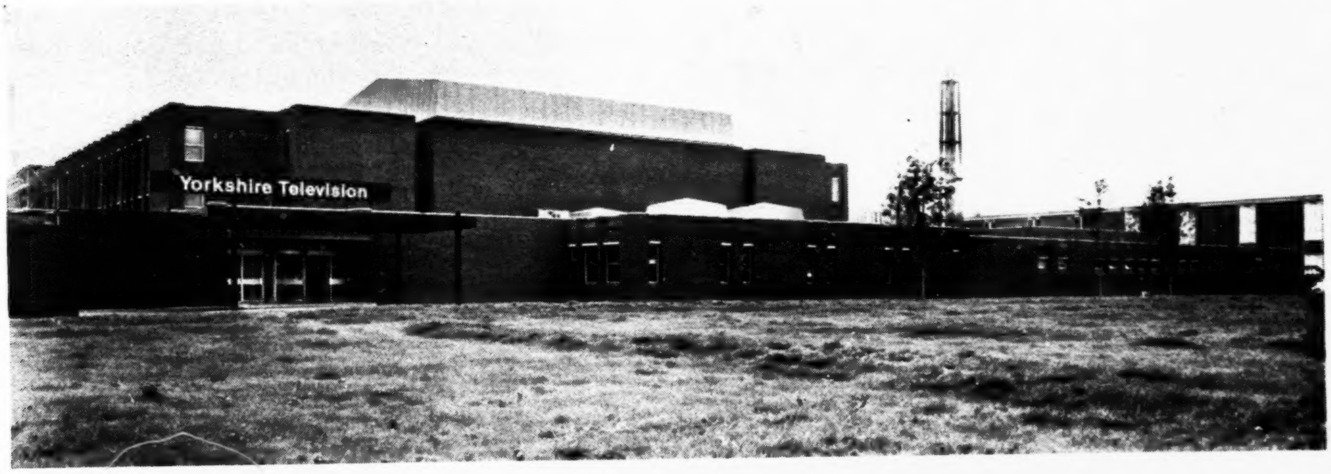
O.B. Unit: The O.B. van is equipped with a Plumbicon camera and sound facilities for recorded news and programme inserts.

Yorkshire Television

YORKSHIRE

Yorkshire Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in Yorkshire.

ITA Transmitter	Channel	Vision Frequency MHz	Sound Frequency MHz	Opening Date	Population 000's	ITA Homes 000's
Emley Moor	10	199·7575	196·2575	3rd Nov. 1956	5,842	1,805
Scarborough	6	179·733	176·233	11th June 1965		



Yorkshire Television Studios

Directors: Sir Richard B. Graham, Bt., O.B.E., D.L. (*Chairman*); Sir Geoffrey Cox, C.B.E. (*Deputy Chairman*); G. E. Ward Thomas, D.F.C. (*Managing Director*); The Lord Archibald; Donald Baverstock, M.A. (Oxon.) (*Director of Programmes*); Stanley H. Burton; The Lord Cooper, J.P.; The Lady Gaitskell; James S. Harrower, F.C.A. (*Commercial Director*); W. H. Mosley Isle, F.C.A.; J. G. S. Linacre, A.F.C., D.F.M.; Maurice V. Macmillan, M.P.; Peter S. Paine, D.F.C. (*Sales Director*); George Brotherton Ratcliffe; The Lord Riverdale, D.L.; Peter Saunders; Sir Roger B. Stevens, G.C.M.G., M.A.; T. H. Summerson, D.L., J.P.; Professor William Walsh, M.A.; E. Stuart Wilson, B.A. (*Assistant Managing Director*); G. Oliver Worsley, T.D.

Executives: Richard J. W. Bliss (*Regional Sales Manager*); Patrick Crookshank (*Programme Services Controller*); Cyril Francis (*Programme Planning Controller*); Anthony Fuller (*General Sales Manager*); Peter Holmans (*Programme Production Controller*); Geoffrey Nugus (*Business Manager*); Philip Parker, A.M.I.E.E. (*Head of Engineering*); Norman Smith, A.A.C.C.A., F.C.W.A. (*Chief Accountant*); David L. Sumner (*Head of Personnel and Labour Relations*); L. T. Thornby, F.C.I.S. (*Company Secretary*); Alec Todd (*Head of Public Relations*).

Heads of Departments: Miss Muriel Cole (*Head of Casting*); Sid Colin (*Head of Light Entertainment*); Jeffrey Edwards (*Head of Film Operations*); Anthony Essex (*Head of Documentaries*); Lawrie Higgins (*Head of Sport*); Miss Enid Love (*Head of Education Programmes*); Peter Willes (*Head of Drama*).

Submission of Scripts: All scripts should be addressed to David Crane, Script Editor, Yorkshire Television Limited, The Television Centre, Leeds 3.

Programme Journal: A special Yorkshire edition of the *TV Times* gives full details of all the programmes.

Visits to Studios: A limited number of tickets are available for audiences at certain shows. Applications should be made to the Public Relations Department, Yorkshire Television, The Television Centre, Leeds 3.

Yorkshire Television

The Television Centre, Leeds 3
0532 38283
Telex: 265941
Yorkshire House, 7 Portland Place, London W1
01-636 9484
Telex: 557232

Charter Square, Sheffield
0742 23262

Paragon Street, Hull
0482 24488

Staff: Total number of staff is approximately 650.

Studios: The Leeds Studio Complex has been designed specifically for colour television, and has been constructed on a seven acre site between Kirkstall Road and Burley Road in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capabilities.

There are two small presentation studios, 1 and 1A, which share a single Marconi Mark VII camera. There are three production studios: studio 2, of 1,225 sq. ft, equipped with three Marconi Mark VII cameras; studio 3, of 4,430 sq. ft, with four Marconi Mark VII cameras; and studio 4, of 7,650 sq. ft, which is furnished with five E.M.I. Type 2001 camera channels. The studios are equipped with modern computer type lighting control and are provided with luminaires to permit colour operation.

In addition to the necessary central apparatus for processing and switching signals, a range of six telecine machines is incorporated. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and unmarried 35-mm and 16-mm stock can be handled, and in addition three caption scanners are available.

A suite of six R.C.A. multistandard high band recorders is available with full electronic editing facilities.

Two 4-camera outside broadcast vehicles, embodying Marconi Mark VII cameras, and one Marconi monochrome unit are in use together with one mobile videotape machine. Mobile generating equipment is provided together with sets of microwave link gear.

Filming facilities include six fully equipped crews, using Arriflex B.L., Bolex and Auricon cameras with Nagra sound equipment together with complete processing, editing and dubbing facilities.

Programmes: During the early months of transmission, productions included:

ADULT EDUCATION: *The Titans, How To Play Better Golf* with John Jacobs, *Fabric of Life.*

RELIGIOUS PROGRAMMES: *Choirs On Sunday, The Messiah* by the Leeds Festival Chorus, with artistic direction by The Earl of Harewood.

CHILDREN'S EDUCATION: *How We Used To Live, I Am An Engineer.*

SPORT: *Destination Mexico*, a series on Olympic hopes, including Harvey Smith, Jill Slattery, John Sherwood, Sheila Parkin; *Fourth Test Match –* England v. Australia, from Headingley; *Match of the Week.*

DRAMA: *Where Did You Get That Hat?*, starring Tenniel Evans, Zia Mohyeddin and John Turner; *Funeral Games*, written by Joe Orton, and starring Michael Denison, Vivienne Merchant, Ian McShane and Bill Fraser; *Daddy Kiss It Better*, starring Dilys Laye and Michael Craig; *The Root Of All Evil?*, an anthology of plays; *Gazette*, a drama series, script edited by Elwyn Jones, and starring Gerald Harper, Gillian Wray and Jon Laurimore.

LIGHT ENTERTAINMENT: *Inside George Webley*, comedy series starring Roy Kinnear and Patsy Rowlands; *Mr. Digby Darling*, comedy series starring Sheila Hancock and Peter Jones; *Roy Hudd*, with Roy Hudd and Joan Turner; *Master of Pop.*

CHILDREN: *Tom Grattan's War*, adventure series for older children, set on the Yorkshire Moors during the 1st World War; *Clubhouse*, over 100 children take part each week; *Diane's Magic Book*, with Diane Mewse telling stories which come to life; *Jimmy Green And His Time Machine, Sugarball*, two puppet series for small children; *Origami*, how to make objects by cutting up paper, with Robert Harbin.

DOCUMENTARIES: *Motorway*, about the motorway being built over the Pennines; *Whicker*, Alan Whicker considers six aspects of Yorkshire; *Guerrilla Warfare*; *A Killing of Eagles*; a further Whicker series; and *Yorkshire* '68, a weekly documentary series.

NEWS: *Calendar*, the daily programme which looks at and comments on events in the public eye.

Independent Television News

ITN is a non-profit-making company which provides the daily programmes of national and international news to all stations throughout the Independent Television network. It also produces a number of other programmes for individual companies and is a half owner in UPITN which produces a daily newsfilm agency service for overseas television.

ITN, Television House, Kingsway, London WC2
01-405 7690

The ITN news room in Kingsway, WC2

Organization: ITN is jointly owned by all the programme companies, and is controlled by a board of directors representing those companies. The Director-General of the ITA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the ITA.

Directors: James M. Coltart (Scottish) (*Chairman*); Julian Amyes (Granada); W. H. Cheevers (Westward); D. I. Edwards (*Managing*); Robin Gill (ATV); Howard Thomas (Thames); C. D. Wilson, M.C. (Southern).

Officers: Nigel Ryan (*Editor*); W. Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); M. C. Chapman, F.C.A., A.C.I.S. (*Secretary*).

Programmes: Daily news programmes, including the half-hour *News at Ten*; special news programmes on major events such as orbital flights or international crises; General and local election reports.

Facilities: ITN has its newsroom and editorial offices, a film processing plant, film cutting rooms, dubbing facilities, tele-recording apparatus, and studios on the seventh and eighth floors of Television House, Kingsway. The main studio is 39 ft by 28 ft and is equipped with four Marconi Mark IV 4½ in. image orthicon cameras and Eidophor large screen projector. It has three Pye 16/35 multiplexed telecine Staticon channels, capable of being interlocked to four Rank-Kalee 16- and 35-mm magnetic/optical sound reproducers. Sound recording and transfer facilities include three 16-mm and one 35-mm magnetic recorders, and a variety of tape and disc recorders with automatic transfer facilities. Conversion between any pair of line-frame standards is effected on EMI and Fernseh optical converters, and two line store converters are used for 405/625 and 625/405 conversion. For vision and sound recording ITN has three RCA TR 22 multi-standard television tape recorders with cross dubbing facilities and two EMT electronic splicers.

ITN has its own newsfilm camera teams, and an extensive network of local film 'stringers' throughout the British Isles and overseas.

ITN will be moving to its own new building in the summer of 1969 and will offer increased facilities including colour.

Newsfilm Service: ITN is a joint owner with UPI of one of the leading newsfilm agencies – UPITN. Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 overseas television stations.

Independent Television Companies Association

ITCA **Knighton House, 52–66 Mortimer Street,**
London W1N 8AN ***01-636 6866***

Chairman: William Brown
Secretary: Laurence G. Parker, T.D., M.A., LL.B.
Assistant Secretary: H. L. Dunn
Head of Copy Clearance: R. S. Davies, T.D., M.A.A., M.Inst.M.S.M.

Constitution: Incorporated in 1958 as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Television Authority. All companies appointed under the current contract arrangements with the ITA are members. The Association is financed by the member companies.

Functions: The Association is a voluntary, non-profit-making organization which does not take part in any form of trading, either on its own account or on behalf of its members. It provides a forum for discussion and a channel for joint action over a wide range of subjects of common interest and concern to the programme companies. These subjects include the maintenance of high general standards in the industry, consultation and advice on legal matters, negotiations with royalty-collecting bodies representing authors, composers and publishers, and relations with and representation on other organizations, both in this country and overseas. Matters which directly concern the business dealings of individual companies are not, however, discussed or dealt with within the Association.

Structure and Scope: The work of the Association is governed by the Council, on which all companies are represented at high level. The Council has set up and receives regular reports from a number of committees to deal with specific subjects such as advertising, research, performing rights and technical matters. The Advertisement Committee has two sub-committees which deal exclusively with advertisement copy and the recognition of advertising agencies. Working parties and negotiating panels are set up by the various committees from time to time and committees also nominate industry representatives to a wide range of outside organizations such as the Advertising Association, the British Standards Institution, the Code of Advertising Practice Committee and a number of technical working parties of the European Broadcasting Union. The Association is also represented on the Legal, Technical and Television Programme Committees of the EBU, of which it is an active member jointly with the ITA. The Association and the ITA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

A number of Independent Television's ancillary organizations are housed in the Association's premises at Knighton House. They include the Independent Television Labour Relations Committee, the Network Programme Secretariat and the Independent Television Education Secretariat. In addition to providing accommodation, ITCA makes arrangements for the supply of staff and administrative services to these organizations. Secretarial services are also made available for the two committees dealing with central and local grants to the arts and sciences from the Television Fund.

Advertisement Copy Control: One of the main activities of ITCA which has grown tremendously in volume and importance in recent years is the work of the Advertisement Copy Clearance Department and the Copy Committee. This consists of an examination of all television commercials before they are transmitted to ensure that they are truthful and in no way misleading and that they conform in all respects to the Independent Television Code of Advertising Standards and Practice and to the other codes of standards and rules governing advertising. The work is carried on in co-operation with the ITA and with the assistance of a panel of expert consultants, comprising individuals who are recognized as world authorities in various specialized fields such as medicine, dentistry, nutrition, engineering and finance. More than 8,000 scripts and 5,500 filmed commercials are submitted by advertisers and are carefully scrutinized in this department each year.

Network Programme Secretariat

Knighton House, 52–66 Mortimer Street, London W1 *01-636 6866*

Controller: Frank Copplestone. **Assistant to Controller:** Gillian Braithwaite-Exley.

The principal inter-company forum for discussion and decision in all network programme matters is the *Network Programme Committee.* This committee is composed of senior representatives of all the programme companies, and meets at least four times a year. Questions relating to specific programme categories and other areas of inter-company programme co-operation are discussed at a number of specialized sub-committees and working parties responsible to the main committee.

The *Network Programme Secretariat* was established by the committee to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the committee and its sub-committees, and in general to assist the companies in the planning and co-ordination of their networking arrangements. It is in addition a central point for administrative liaison with the ITA and other outside bodies.

The Secretariat, in conjunction with Independent Television Sport, acts as one of the focal points of ITV's activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

Independent Television Sport

Television House, Kingsway, London WC2 *01-242 9561*

Director of Sport: John McMillan. **Assistant Director of Sport:** Gerry Loftus.

Independent Television Sport is a policy group responsible for central planning and co-ordination of all Independent Television networked sports programmes. The unit is financed by the five central area companies. The Director of Sport is responsible to the Network Programme Committee. He submits proposals for the scheduling of all network sports programmes, negotiates with international and national bodies for sporting rights, deals with such bodies regarding any general sporting matters involving ITV companies.

ITS does not have technical facilities. Coverage and direction of network events are carried out by the relevant companies in the areas where the events take place. However, the Director of Sport ensures that all ITV networked sports programmes are kept under constant review.

BBTA

The British Bureau of Television Advertising Limited

Knighton House, 52–66 Mortimer Street, London W1 *01-636 6866*

Chairman: G. E. Ward Thomas. **Managing Director:** Nigel Rogers. **Secretary:** Laurence G. Parker.

The British Bureau of Television Advertising (BBTA) was formed by all the Independent Television companies in 1966. It is a separate non profit making company governed by a board of directors appointed by the programme companies.

The Bureau aims to promote television as an advertising medium and, on behalf of the programme companies, to give presentations and to co-ordinate certain activities concerned with advertising. It does not sell advertising time, which is the function of the individual programme companies. It provides a marketing information service and has published a comprehensive Marketing Manual, with associated maps, covering all the Independent Television regions. A Bulletin is published at regular intervals and other material relating to television as an advertising medium is published from time to time.

The Bureau undertakes original research on behalf of the programme companies – and also in conjunction with advertisers – into selected aspects of television advertising other than the measurement of audience size. Advice on production problems and on new technical developments is available and a film library has been established.

Independent Television Publications Ltd

247 Tottenham Court Road, London W1 *01-636 1599*

Constitution: Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. Its job is to publish *TV Times* and other books and magazines related to Independent Television.

TV Times: Thirteen editions are published each week presenting comprehensive programme details and supporting articles to stimulate the greatest possible viewer interest in the local Independent Television channel.

Directors: J. M. Coltart (*Chairman*), Sir Geoffrey Cox (*Deputy Chairman*), S. C. Naish (*Managing Director*), one nominee from each television company and, as observers, from the ITA and Channel Television.

An Executive Board is responsible for the day-to-day running of the company composed of the Chairman, Deputy Chairman, Managing Director and W. V. Davies (*Advertisement Director*), P. Jackson (*Editor*), L. J. Thompson (*Financial Controller and Company Secretary*), A. D. Wilson (*Marketing Director*).

THE INDEPENDENT TELEVISION CODE OF ADVERTISING STANDARDS AND PRACTICE

** First edition July 1964, as amended*

Foreword

Section 8(1) of the Television Act, 1964, states that it shall be the duty of the Independent Television Authority:

(*a*) to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and

(*b*) to secure that the provisions of the code are complied with as regards the advertisements included in the programmes broadcast by the Authority.

The rules about advertising contained in this booklet govern all advertising on Independent Television until further notice. In drawing up this code the Authority has consulted the Advertising Advisory Committee and the members of the Medical Advisory Panel appointed in accordance with Section 9(5) of the Television Act, 1964.

Under Section 7(5) of the Television Act, 1964, the Authority must consult the Postmaster-General about the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed and to carry out any directions he may give them in these respects. The Authority has consulted the Postmaster-General on the rules here published and he has accepted those to which Section 7(5) is applicable.

It should be noted that Section 8(2) of the Television Act, 1964, expressly reserves the right of the Authority to impose requirements as to advertisements and methods of advertising which go beyond the requirements imposed by this code. The programme contractors, too, may in certain circumstances impose stricter standards than those here laid down – a right comparable to the recognized right of those responsible for other advertising media to reject any advertisements they wish.

Enquiries by advertisers and advertising agencies about the application of the Independent Television Code of Advertising Standards and Practice to individual advertisements should be directed to the Independent Television Companies Association Ltd., Knighton House, 52–66 Mortimer Street, London W.1, or the programme contractor or contractors with whom it is proposed to place the advertisements.

1. Preamble

The general principle which will govern all television advertising is that it should be legal, clean, honest and truthful. It is recognized that this principle is not peculiar to the television medium, but is one which applies to all reputable advertising in other media in this country. Nevertheless, television, because of its greater intimacy within the home, gives rise to problems which do not necessarily occur in other media and it is essential to maintain a consistently high quality of television advertising.

2. Advertisements must comply in every respect with the law, common or statute. In the case of some Acts, notably the Merchandise Marks Acts, rules applicable to other forms of advertising may not, on a strict interpretation of the Acts, cover television advertising. Advertisements must, however, comply in all respects with the spirit of those Acts.

3. The detailed rules set out below are intended to be applied in the spirit as well as the letter and should be taken as laying down the minimum standards to be observed.

4. The word 'advertisement' has the meaning implicit in the Television Act, i.e. any item of publicity inserted in the programmes broadcast by the Authority in consideration of payment to a programme contractor or to the Authority.

5. Programme Independence

No advertisement may include anything that states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority has been supplied or suggested by any advertiser – Television Act, 1964, Section 7(6).

6. Identification of Advertisements

An advertisement must be clearly distinguishable as such and recognizably separate from the programmes – Television Act, 1964, Schedule 2, paragraph 1(1).

7. 'Subliminal' Advertising

No advertisement may include any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done – Television Act, 1964, Section 3(3).

8. Appeals to Fear

Advertisements must not without justifiable reason play on fear.

9. Superstition

No advertisement should exploit the superstitious.

10. Good Taste

No advertisement should offend against good taste or decency or be offensive to public feeling – Television Act, 1964, Section 3(1)(*a*).

11. Gifts or Prizes

No advertisement may include an offer of any prize or gift of significant value, being a prize or gift which is available only to television viewers of the advertisement or in relation to which any advantage is given to viewers – Television Act, 1964, Section 3(4).

12. Stridency

Audible matter in advertisements must not be excessively noisy or strident – Television Act, 1964, Schedule 2, paragraph 1(4).

13. Charities

No advertisement may give publicity to the needs or objects of any association or organization conducted for charitable or benevolent purposes. (This does not preclude the advertising of 'flag days', fêtes or other events organized by charitable organizations or the advertising of publications of general interest.)

14. Religion and Politics

No advertisements may be inserted by or on behalf of any body, the objects whereof are wholly or mainly of a religious or political nature, and advertisements must not be directed towards any religious or political end or have any relation to any industrial dispute – Television Act, 1964, Schedule 2, paragraph 8.

15. Unacceptable Products or Services*

Advertisements for products or services coming within the recognized character of, or specifically concerned with, the following are not acceptable:

(*a*) money-lenders
(*b*) matrimonial agencies and correspondence clubs
(*c*) fortune-tellers and the like
(*d*) undertakers or others associated with death or burial
(*e*) unlicensed employment services, registers or bureaux
(*f*) organizations/companies/persons seeking to advertise for the purpose of giving betting tips
(*g*) betting (including pools)
(*h*) cigarettes and cigarette tobacco.

N.B. An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of an unacceptable product.

16. Reproduction Techniques

It is accepted that the technical limitations of photography can lead to difficulties in securing a faithful portrayal of a subject, and that the use of special techniques or substitute materials may be necessary to overcome these difficulties. These techniques must not be abused: no advertisement in which they have been used will be acceptable, unless the resultant picture presents a fair and reasonable impression of the product or its effects and is not such as to mislead. Unacceptable devices include, for example, the use of glass or plastic sheeting to simulate the effects of floor or furniture polishes.

17. Descriptions and Claims

No advertisement may contain any descriptions, claims or illustrations which directly or by implication mislead about the product or service advertised or about its suitability for the purpose recommended. In particular:

(*a*) **Special Claims** – No advertisement shall contain any reference which is likely to lead the public to assume that the product advertised, or an ingredient, has some special property or quality which is incapable of being established.

(*b*) **Scientific Terms and Statistics** – Scientific terms, statistics, quotations from technical literature and the like must be used with a proper sense of responsibility to the ordinary viewer. Irrelevant data and scientific jargon must not be used to make claims appear to have a scientific basis they do not possess. Statistics of limited validity should not be presented in such a way as to make it appear that they are universally true.

Advertisers and their agencies must be prepared to produce evidence to substantiate any descriptions, claims or illustrations.

18. Comparative Advertising and Disparagement

Advertisements should not discredit or attack unfairly other products, services or advertisements. In featuring product benefits, any comparison (either stated or implied) with other products or services must be fair, capable of substantiation, and in no way misleading.

19. Imitation

Any imitation likely to mislead viewers, even though it is not of such a kind as to give rise to a legal action for infringement of copyright or for 'passing off', must be avoided.

20. Price Claims

Visual and verbal presentations of actual and comparative prices and cost must be accurate and incapable of misleading by undue emphasis or distortion.

---

* *See also page 221.*

21. Use of the Word 'Free'

Advertisements must not describe goods or samples as 'free' unless the goods or samples are supplied at no cost or no extra cost (other than actual postage or carriage) to the recipient. A trial may be described as 'free' although the customer is expected to pay the cost of returning the goods, provided that the advertisement makes clear the customer's obligation to do so.

22. Testimonials

Testimonials must be genuine and must not be used in a manner likely to mislead. Advertisers and their agencies must be prepared to produce evidence in support of any testimonial and any claims therein.

23. Guarantees

No advertisement may contain the words 'guarantee' or 'guaranteed', 'warranty' or 'warranted', or words having the same meaning, unless the full terms of the guarantee are available for inspection by the Authority and are clearly set out in the advertisement or are made available to the purchaser in writing at the point of sale or with the goods. In all cases, the terms must include details of the remedial action open to the purchaser. No advertisement may contain a direct or implied reference to a guarantee which purports to take away or diminish the statutory or common law rights of a purchaser.

24. Competitions

Advertisements inviting the public to take part in competitions where allowable under Section 3(4) of the Television Act, 1964, and the Betting, Gaming and Lotteries Act, 1963 (which requires the presence of an element of skill), should state clearly how prospective entrants may obtain the printed conditions including the arrangement for the announcement of results and for the distribution of prizes.

25. Homework Schemes

Fullest particulars of any schemes must be supplied and where it is proposed to make a charge for the raw materials or components and where the advertiser offers to buy back the goods made by the home-worker, the advertisement is not acceptable.

26. Hire-Purchase

Advertisements relating to the sale of goods on hire-purchase or credit sale must comply with the provisions of the Advertisements (Hire-Purchase) Act, 1957, and from 1st January 1965, Part IV of the Hire-Purchase Act, 1964.

27. Instructional Courses

Advertisements offering courses of instruction in trades or subjects leading up to professional or technical examinations must not imply the promise of employment or exaggerate the opportunity of employment or remuneration alleged to be open to those taking such courses; neither should they offer unrecognized 'degrees' or qualifications.

28. Mail Order Advertising

(1) Advertisements for goods offered by Mail Order will not be accepted unless:

- (*a*) the name of the advertiser is prominently displayed at the address given in the advertisement;
- (*b*) adequate arrangements exist at that address for enquiries to be handled by a responsible person available on the premises during normal business hours;
- (*c*) samples of the goods advertised are made available there for public inspection; and
- (*d*) an undertaking has been received from the advertiser that money will be refunded in full to buyers who can show justifiable cause for dissatisfaction with their purchases or with delay in delivery.

(2) Advertisers who can offer goods by mail order must be prepared to meet any reasonable demand created by their advertising, and should be prepared to demonstrate, or where practicable to supply samples of the goods advertised to the Authority or to the Programme Companies to whom their advertisements are submitted.

29. Direct Sale Advertising

Direct sale advertising is that placed by the advertiser with the intention that the articles or services advertised, or some other articles or services, shall be sold or provided at the home of the person responding to the advertisement. Where it is the intention of the advertiser to send a representative to call on persons responding to the advertisement, such fact must be apparent from the advertisement or from the particulars subsequently supplied and the respondent must be given an adequate opportunity of refusing any call.

Direct sale advertisements are not acceptable without adequate assurances from the advertiser and his advertising agency (*a*) that the articles advertised will be supplied at the price stated in the advertisement within a reasonable time from stocks sufficient to meet potential demand and (*b*) that sales representatives when calling upon persons responding to the advertisement will demonstrate and make available for sale, the articles advertised.

It will be taken as prima facie evidence of misleading and unacceptable 'bait' advertising for the purpose of 'switch selling' if an advertiser's salesmen seriously disparage or belittle the cheaper article advertised or report unreasonable delays in obtaining delivery or otherwise put difficulties in the way of its purchase.

30. Inertia Selling

No advertisement will be accepted from advertisers who send the goods advertised, or additional goods, without authority from the recipient.

31. Financial Advertising

In view of the importance of giving full information in connection with any offer to the public of debentures, bonds and shares and in view of the difficulty of ensuring that such information is given in the limited time of the normal television advertisement, invitations to invest are limited to the following:

(*a*) invitations to invest in British Government stocks (including National Savings Certificates), stocks of public boards and nationalized industries in the United Kingdom and Local Government stocks in the United Kingdom.

(*b*) invitations to place money on deposit or share account with building societies.

(*c*) invitations to place money on deposit with the Post Office or any Trustee Savings Bank, and, normally, banking companies which are recognized as such for the purposes of the Eighth Schedule to the Companies Act, 1948.

Advertisements by Unit Trusts authorized as such by the Board of Trade may be accepted provided that these are strictly limited to the name and description of the Trust, the address of its manager, and an invitation to viewers to write to the manager for full particulars of the units available. No person may be shown on the screen during the course of the advertisement.

Advertisements announcing the publication in established national and provincial newspapers and journals of prospectuses offering shares or debentures to the public may be accepted provided that these are strictly limited to giving the name of the company whose shares or debentures are being offered, the amount of the offer and the names and dates of publication of the newspapers and journals in which a prospectus may be found. No person may be shown on the screen during the course of the advertisement.

No advertisement is acceptable which contains any review of or advice about the stock market or investment prospects, or which offers to advise on investments.

32. Advertising and Children

Particular care should be taken over advertising that is likely to be seen by large numbers of children and advertisements in which children are to be employed. More detailed guidance is given in Appendix 1.

33. Advertising of Medicines and Treatments

Within the generality of the Independent Television Code the advertising of medicines and treatments is subject to the detailed rules given in Appendix 2.

APPENDIX I

ADVERTISING AND CHILDREN

1. The Viewing Child

No product or service may be advertised and no method of advertising may be used, in association with a programme intended for children or which large numbers of children are likely to see, which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

In particular:

(*a*) No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc., is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.

(*b*) No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not.

(*c*) No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.

(*d*) No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.

(*e*) While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.

(*f*) If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.

(*g*) To help in the fair portrayal of free gifts for children, an advertisement should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.

2. The Child in Advertisements

The appearance of children in advertisements is subject to the following conditions:

(*a*) *Employment*

It should be noted that the conditions under which children are employed in the making of advertisements are governed by certain provisions of the Children and

Young Persons Act 1933 (Scotland 1937) and the Act of 1963; the Education Acts 1944 to 1948; and the appropriate by-laws made by Local Authorities in pursuance of these Acts.

(b) Contributions to Safety

Any situations in which children are to be seen in television advertisements should be carefully considered from the point of view of safety.

In particular:

- (i) children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should be otherwise seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.
- (ii) children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.
- (iii) small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.
- (iv) medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.
- (v) children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.
- (vi) children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.
- (vii) an open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.

(c) Good Manners and Behaviour

Children seen in advertisements should be reasonably well-mannered and well-behaved.

APPENDIX 2

ADVERTISING OF MEDICINES AND TREATMENTS

(a) Introductory

1. The harm to the individual that may result from exaggerated, misleading or unwarranted claims justifies the adoption of a very high standard and the inclusion of considerable detail in a Code designed to guide those who are concerned with this form of advertising.

The rules contained in this Appendix have been adopted by the Independent Television Authority after due consultation under the terms of the Television Act with the Advertising Advisory Committee and the Medical Advisory Panel and with the Postmaster-General in so far as he is concerned with the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed.

2. The British Code of Advertising Practice

Within the generality of the Independent Television Code of Advertising Standards and Practice and subject to the additional rules below, the Authority's basic requirements in regard to the advertising of medicines and treatments are those laid down in Part B of the British Code of Advertising Practice which is reproduced as part B of this Appendix.

3. Unacceptable Products or Services

Advertisements for products or services coming within the recognised character of, or specifically concerned with, the following are not acceptable:

- (*a*) contraceptives
- (*b*) smoking cures
- (*c*) products for the treatment of alcoholism
- (*d*) contact or corneal lenses
- (*e*) clinics for the treatment of hair and scalp
- (*f*) products for the treatment of haemorrhoids.

N.B. An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for the purposes of publicizing the brand name or other identification of an unacceptable product.

4. Avoidance of Impression of Professional Advice

In advertisements for medicines, treatments and products which are claimed to promote health or be beneficial in illness, the following are not allowable:

- (*a*) visual presentation of doctors, dentists, pharmaceutical chemists, nurses, midwives, etc., which give the impression of professional advice or recommendation, and
- (*b*) statements giving the impression of professional advice or recommendation made by persons who appear in the advertisements and who are presented, either directly or by implication, as being qualified to give such advice or recommendation.

  To avoid misunderstanding about the status of the presenter of a medicine or treatment, it may be necessary to establish positively in the course of an advertisement that the presenter is not a professionally qualified adviser.

5. Hospital Tests

No reference may be made to a hospital test unless the Medical Committee of the hospital concerned is prepared to vouch for its validity.

6. Testimonials
No advertisement for a medicine or treatment may include a testimonial by a person well known in public life, sport, entertainment, etc.

7. Tonic
The use of this expression is not acceptable in advertisements for medicines or treatments or products for which medical or health claims are made.

8. Vitamins
No advertisement should state or imply that good health is likely to be endangered solely because people do not supplement their diets with vitamins.

(b) The New British Code of Advertising Practice

Part B

This part of the Code applies to the advertising to the public of medicines, treatments and appliances for the prevention or alleviation of any ailment, illness or disease. It does not apply to advertisements published by or under the authority of a Government Ministry or Department, nor to advertisements for medicines, treatments and appliances addressed directly to registered medical or dental practitioners, pharmacists, registered medical auxiliaries or nurses, sent direct or published in their respective professional or technical journals.

1. Cure
Advertisements should not contain any claim (directly or by implication) to extirpate any ailment, illness, disease or symptom of ill-health.

2. Illnesses Requiring Medical Attention
Advertisements should not offer any medicine or treatment for serious diseases, conditions or complaints which need the attention of a registered medical practitioner.

3. Appeals to Fear
Advertisements should not contain any statement or illustration likely to induce fear on the part of the reader or viewer that he is suffering, or may without treatment suffer, or suffer more severely, from an ailment, illness or disease.

4. Diagnosis or Treatment by Correspondence
Advertisements should not contain any offer to diagnose or to treat any ailment, illness or disease, or symptoms of ill-health by correspondence; nor invite information in order to advise on or prescribe treatment by correspondence.

5. Money Back Offers
Advertisements should not contain any offer to refund money to dissatisfied users.

This paragraph does not apply to mail order advertising of medical appliances or therapeutic wearing apparel.

6. College, Hospital, Clinic, Institute, Laboratory
Advertisements should not contain any reference to a 'College', 'Hospital', 'Clinic', 'Institute', 'Laboratory', or similar establishment unless there exists a bona fide establishment corresponding to the description used.

7. Medical Statements, Trials and Tests

(1) Advertisements should not contain any medical statement or reference to clinical or other trials or tests which cannot be substantiated by authoritative evidence.

(2) No product with a name containing the term 'Doctor' or 'Dr' is acceptable unless the product was marketed under that name prior to 1st January 1944.

8. Testimonials
Advertisements should not contain any testimonial given by a doctor who is not a registered British medical practitioner unless the advertisement makes it clear that the writer is not so registered.

9. Exaggerated Copy
Advertisements should not contain copy which is exaggerated by reason of the improper use of words, phrases or methods of presentation, e.g. the use of the words 'magic', 'magical', 'miracle', 'miraculous'.

10. 'Natural' Remedies
Advertisements should not contain any false claim, direct or indirect, that a product is 'natural', 'nature's remedy' or the like.

11. Competitions
Advertisements for medicines, treatments and appliances should not contain any reference to a prize competition or similar scheme.

12. Slimming, Weight Reduction, Limitation or Control
Advertisements should not contain any offer of any product or treatment for slimming (i.e. weight reduction, limitation or control) which:

(*a*) is in itself likely to lead to harmful effects

(*b*) is not directly associated with the following of a properly designed diet.

13. Bust Developers
Advertisements for preparations and devices purporting to promote enlargement of the bust are not permissible.

14. Products Offered Particularly to Women
Advertisements should not suggest or imply that any products, medicines or treatments offered therein will induce miscarriage.

15. Sexual Weakness, Premature Ageing, Loss of Virility
Advertisements should not suggest or imply that any product, medicine or treatment offered therein will promote sexual virility or be effective in treating sexual weakness or habits associated with sexual excess or indulgence, or any ailment, illness or disease associated with such habits.

16. Hypnosis
Advertisements should not contain any offer to diagnose or treat conditions of ill-health by hypnosis.

17. Hair and Scalp Products and Treatments

Advertisements relating to hair and scalp products and treatments should not contain:

(*a*) any offer of diagnosis by post or telephone or any claim or implication that the product or treatment advertised will do more than arrest loss of hair.

(*b*) any particulars of establishments administering treatments for the hair and scalp other than the name, address, telephone number and hours of attendance. The types of treatment available may be mentioned provided that there is no reference to specific conditions for which such treatment is intended.

18. Haemorrhoids

Advertisements should not contain any offer of products for the treatment of haemorrhoids unless the following warning notice is contained in the directions for use on the container itself or its labels: 'Persons who suffer from haemorrhoids are advised to consult a doctor'.

19. Products Offered for the Relief of Backache and Rheumatic Pains

Advertisements should not contain any claims for the relief of backache and rheumatic pains based upon the urinary antiseptic properties of the products advertised.

20. Vitamin Products

Advertisements should not contain any unqualified claims that vitamins will give adequate protection against or treatment for virus infections, or unqualified statements that the medical profession supports such claims.

EXAMPLES OF DISEASES, ILLNESSES OR CONDITIONS FOR WHICH MEDICINES, TREATMENTS, PRODUCTS OR APPLIANCES MAY NOT BE ADVERTISED

No advertisements should refer to any medicine, products, appliance or advice in terms calculated to lead to its use for the treatment of any of the following illnesses or conditions:

amenorrhoea; anaemia (pernicious); ankles, diseased; arterio sclerosis; artery troubles; arthritis; asthma (a)*; barber's rash; bleeding disease; blood pressure; breasts, diseases of the; carbuncles; cardiac symptoms, heart troubles; convulsions; dermatitis; diseased ankles; disseminated sclerosis; ears (any structural or organic defect of the auditory system); enlarged glands; erysipelas; eyes (any structural or organic defect of the optical system); fungus infections* (b)*; gallstones; glands, enlarged; goitre; heart troubles, cardiac symptoms; impetigo; indigestion, where the reference is to chronic or persistent; insomnia, where the reference is to chronic or persistent; itch; kidneys, disorders or diseases of the; lazy eye; leg troubles; lupus; menopausal ailments; obesity; osteoarthritis; pernicious anaemia; phlebitis; prolapse; psoriasis – except where the reference is confined to relief from the effects of the complaint; purpura; pyorrhoea; rheumatism, where the reference is to chronic or persistent; rheumatoid arthritis; ringworm; scabies; skin diseases, where the reference is to 'all or most' skin diseases, or skin ailments in general; sleeplessness, where the reference is to chronic or persistent; squint; sycosis; thrombosis; ulcers: duodenal, gastric, pyloric, stomach; urinary infections; varicose veins* (c)*; whooping cough* (d).

Note:

(*a*) The restriction does not apply provided that:

(i) It is made clear in the advertisement that the medicine, treatment, product or appliance advertised is only for the alleviation of an attack of asthma.

(ii) The advertisement contains a recommendation that sufferers should seek medical advice.

(*b*) The prohibition does not apply to the advertisement of products for the treatment of athlete's foot.

(*c*) Advertisements for elastic hosiery are permissible provided that no claim is made that the product has any beneficial effect on the condition.

(*d*) This restriction does not apply where the reference to whooping cough appears only on labels or in literature issued with the product and is limited to offering the product for alleviating the symptoms of whooping cough.

APPENDIX 3

STATUTES AFFECTING TELEVISION ADVERTISING

The following statutes may restrict, control or otherwise affect television advertising and should be noted:

Accommodation Agencies Act, 1953.
Adoption Act, 1958 (Section 51).
Advertisements (Hire Purchase) Act, 1957.
Betting, Gaming and Lotteries Act, 1963.
Building Societies Act, 1960 (Sections 5 and 7).
Cancer Act, 1939 (Section 4).
Children and Young Persons (Harmful Publications) Act, 1955.
Children's Act, 1958 (Section 37).
Children and Young Persons Act, 1933 (Scotland, 1937).
Children and Young Persons Act, 1963.
Copyright Act, 1956.
Defamation Act, 1952.
Education Acts, 1944 to 1948.
Foods and Drugs Act, 1955 and the Labelling of Food Order (S.I. 1953, No. 536) as amended by the Labelling of Food (Amendment) Regulations.
Geneva Convention Act, 1957 (Section 6).
Hire-Purchase Act, 1964.
Larceny Act, 1861 (Section 102).
Merchandise Marks Acts, 1887–1953.
Opticians Act, 1958.
Pharmacy and Medicines Act, 1941 (Sections 8–13; 15–17).
Prevention of Fraud (Investments) Act, 1958 (Section 13).
Protection of Depositors Act, 1963.
Registered Designs Act, 1949.
Sale of Goods Act, 1893.
Television Act, 1964.
Trade Marks Act, 1938.
Venereal Diseases Act, 1917 (Sections 2 and 3).
Weights and Measures Act, 1963.

BIBLIOGRAPHY

General

ATTITUDE FORMATION AND CHANGE. Working paper no. 2 of the Television Research Committee. J. D. Halloran. 167 pp. Leicester University Press, 1967.

BRITISH BROADCASTING IN TRANSITION. Burton Paulu. 250 pp. Macmillan, 1961.

BROADCASTING. *Memorandum on the Report of the Committee on Broadcasting, 1960.* 12 pp. HMSO, July 1962. Cmnd. 1770.

BROADCASTING. *Further Memorandum on the Report of the Committee on Broadcasting, 1960.* 12 pp. HMSO, December 1962. Cmnd. 1893.

BROADCASTING AND THE COMMUNITY. John Scupham. 264 pp. C. A. Watts, 1967.

BROADCASTING AND PUBLIC POLICY. E. G. Wedell. 370 pp. Michael Joseph, 1968.

BROADCASTING: VISION AND SOUND. David Wilson. 84 pp. Pergamon Press, 1968. (Library of Industrial and Commercial Education and Training Series.)

A CLOSE LOOK AT TELEVISION AND SOUND BROADCASTING. *A textbook designed for use in Secondary Schools.* E. W. Hildick. 132 pp. Faber, 1967.

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL. Fred Friendly. 325 pp. MacGibbon & Kee, 1967.

THE EFFECTS OF MASS COMMUNICATION. Working paper no. 1 of the Television Research Committee. J. D. Halloran. 83 pp. Leicester University Press, 1964.

THE EFFECTS OF MASS COMMUNICATION. Joseph T. Klapper. 302 pp. Free Press of Glencoe (Glencoe, Illinois), 1960.

HISTORY OF BROADCASTING IN THE UNITED KINGDOM. Asa Briggs. *Vol. 1 : The Birth of Broadcasting.* 425 pp. Oxford University Press, 1961. *Vol. 2 : The Golden Age of Wireless.* 688 pp. Oxford University Press, 1965.

THE IMPACT OF TELEVISION. *Method and findings in programme research.* William A. Belson. 400 pp. Crosby Lockwood, 1967.

INDEPENDENT TELEVISION AUTHORITY. *Annual Report and Accounts.* HMSO.

THE INFORMING IMAGE: A CAREER IN RADIO AND TELEVISION. Rodney Bennett. 142 pp. Reading Educational Explorers Ltd, 1968.

ITA FACTSHEETS. *A series of leaflets setting out essential facts about Independent Television.* ITA.

ITA NOTES. *A series recording important policy statements and significant developments.* ITA.

THE ITA TELEVISION GALLERY: TV STORY. *A folder showing a plan of the new Television Gallery at 70 Brompton Road and describing the exhibits. The Television Gallery Library and Reading Room may be visited by appointment.* ITA, 1968.

MAP POSTER. *Wall map 30″ × 40″ showing ITV areas, companies, transmitters.* ITA, 1968.

PAYING FOR TV? Sir Sidney Caine. 60 pp. Institute of Economic Affairs, 1968. (Hobart Paper no. 43.)

PROBLEMS OF TELEVISION RESEARCH. A progress report of the Television Research Committee. 38 pp. Leicester University Press, 1966.

RADIO AND TELEVISION BROADCASTING ON THE EUROPEAN CONTINENT. Burton Paulu. 290 pp. University of Minnesota Press, 1967.

REPORT OF THE COMMITTEE ON BROADCASTING, 1960. *The Pilkington Report.* 342 pp. HMSO, 1962. Cmnd. 1753.

REPORT OF THE COMMITTEE ON BROADCASTING, 1960. *Memoranda submitted to the Committee.* 2 vols. HMSO, 1962, Cmnds. 1819 and 1819-1.

THE SMALL SCREEN. Alan Hancock. 83 pp. Heinemann Educational Books Ltd, 1965.

A SURVEY OF TELEVISION. Stuart Hood. 186 pp. Heinemann, 1967.

TELEVISION – A WORLD VIEW. Wilson P. Dizard. 349 pp. Syracuse University Press (New York), 1966.

TELEVISION ACT, 1954. 21 pp. HMSO, 1954.

TELEVISION ACT, 1963. 25 pp. HMSO, 1963.

TELEVISION ACT, 1964. 37 pp. HMSO, 1964.

TELEVISION AND HUMAN BEHAVIOUR. Edited by L. Arons and M. A. May. 307 pp. Appleton-Century-Crofts (New York), 1963.

TELEVISION AND RADIO AS A CAREER. Sylvia Haymon. 144 pp. Batsford, 1963.

TELEVISION AND SOCIETY. Harry J. Skornia. 268 pp. McGraw-Hill, 1965.

TELEVISION AS A MASS MEDIA. *Maxwell's International Subject Bibliographies, No. 39.* 39 pp. Robert Maxwell & Co., 1965.

THE TRUTH ABOUT TELEVISION. Howard Thomas. *The inner workings of ITV and BBC.* 231 pp. Weidenfeld & Nicolson, 1962.

WHO DOES WHAT. *An information folder giving details of the organization of Independent Television.* ITA, 1968.

WORKING IN TELEVISION. Barbara Brandenburger. 176 pp. Bodley Head, 1965.

Periodicals

JOURNAL OF THE SOCIETY OF FILM AND TELEVISION ARTS. Quarterly.

THE LISTENER. Weekly.

STAGE AND TELEVISION TODAY. Weekly.

TELEVISION MAIL. Weekly.

Programme Journals

In each area a weekly publication, *TV Times*, gives details of the available Independent Television programmes. In the Channel Islands, *The Channel Viewer*.

Year Books

BBC HANDBOOK. British Broadcasting Corporation.

BRITISH FILM AND TELEVISION YEARBOOK. British and American Film Press.

COMMERCIAL TELEVISION YEARBOOK AND DIRECTORY. Admark Publishing Co.

INTERNATIONAL TELEVISION ALMANAC. Quigley Publications.

KINEMATOGRAPH AND TELEVISION YEARBOOK. Longacre Press.

SCREEN EDUCATION YEARBOOK. Society for Education in Film and Television.

WORLD RADIO AND TV HANDBOOK. O. Lund Johansen (Copenhagen).

Biography

BOTH SIDES OF THE HILL. Lord Hill of Luton. 261 pp. Heinemann, 1964.

THE GREASY POLE. Reginald Bevins. 159 pp. Hodder & Stoughton, 1965.

ROY THOMSON OF FLEET. *A biography by Russell Braddon.* Collins, 1965.

THE TELEVISION MAN. John Rowland. *The story of John Logie Baird.* 143 pp. Lutterworth Press, 1966.

Documentary, News, Politics

THE BRITISH GENERAL ELECTION OF 1959. D. E. Butler and Richard Rose. 293 pp. Macmillan, 1960.

THE BRITISH GENERAL ELECTION OF 1964. D. E. Butler and Anthony King. 401 pp. Macmillan, 1965.

THE BRITISH GENERAL ELECTION OF 1966. D. E. Butler and Anthony King. 338 pp. Macmillan, 1966.

THE CASE FOR TELEVISING PARLIAMENT. Robin Day. 23 pp. Hansard Society, 1963.

COMMUNICATION IN THE MODERN WORLD. *The British Association/Granada Guildhall Lectures*, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966.

THE DOCUMENTARY IN AMERICAN TELEVISION. A. William Bluem. 311 pp. Hastings House (New York), 1965.

FACTUAL TELEVISION. Norman Swallow. 228 pp. Focal Press, 1966.

FIRST REPORT BY THE SELECT COMMITTEE ON TELEVISING THE PROCEEDINGS OF THE HOUSE OF LORDS. 33 pp. HMSO, 1966.

FIRST REPORT FROM THE SELECT COMMITTEE OF PROCEEDINGS IN THE HOUSE OF COMMONS. 184 pp. HMSO, 1966.

LIVING MUSIC. Colour booklet on music series featuring Clive Lythgoe. 8 pp. Westward Television, 1967.

ONLY CONNECT! *Four studies in modern communication.* The 1967 Granada Guildhall Lectures on 'Communication in the Modern World' and the Granada Northern Lectures on 'Popular Communication', by William Rees-Mogg, editor of *The Times.* 147 pp. Panther Record.

PLAYBACK: I. TALKING WITH FROST. *A record of selected conversations from 'The Frost Programme'.* 64 pp. Cornmarket Press Ltd, 1967.

SECOND REPORT BY THE SELECT COMMITTEE ON BROADCASTING THE PROCEEDINGS OF THE HOUSE OF LORDS. 30 pp. HMSO, 1968.

TELEVISION AND THE POLITICAL IMAGE. Joseph Trenaman and Denis McQuail. *A Study of the impact of television on the 1959 General Election.* 287 pp. Methuen, 1961.

TELEVISION IN GOVERNMENT AND POLITICS. A bibliography. Television Information Office (New York), 1964.

THIS IS OUR LAND. *A booklet on a series about the economic history of the South West.* 32 pp. Westward Television, 1967.

TV FILE. Edited by David McKie. 92 pp. Panther Record.

Drama

ANATOMY OF A TELEVISION PLAY. *Inquiry by John Russell Taylor into ABC's series Armchair Theatre's 'The Rose Affair' by Alun Owen and 'Afternoon of a Nymph' by Robert Muller.* 223 pp. Weidenfeld & Nicolson, 1962.

THE ARMCHAIR THEATRE. ABC Television. *How to write, design, direct, act, enjoy television plays.* 115 pp. Weidenfeld & Nicolson, 1959.

GRANADA'S MANCHESTER PLAYS. Manchester University Press, 1961.

NEW GRANADA PLAYS. Faber & Faber, 1961.

THE PRESENT STAGE. John Kershaw. *New directions in the theatre today. Based on the ABC Television series.* 142 pp. Fontana Books, 1966.

SIX GRANADA PLAYS. Faber & Faber, 1960.

Educational Television

THE ABC OF DO-IT-YOURSELF. Barry Bucknell. *Based on the ABC Television series.* 159 pp. TV Publications Ltd, 1966.

ADULT EDUCATION AND TELEVISION. A comparative study. Canada, Lewis Miller; Czechoslovakia, Ctibor Tahy; Japan, Kanji Hatano. *Edited with a commentary by Brian Groombridge.* 142 pp. NIAE & UNESCO, 1966.

ADVENTURES IN LEARNING. *A series of folders giving advance information about educational programmes.* ITA.

ANATOMY OF FIRST AID. Dr M. P. Winstanley. *Based on the ABC Television series.* 104 pp. Daily Mirror Publication, 1966.

BON ACCUEIL. *Based on the ATV series of French programmes for adults.* Books 1 and 2, University of London Press, 1967. Book 3, University of London Press, 1968.

CLOSED-CIRCUIT TELEVISION IN EDUCATION IN GREAT BRITAIN. 42 pp. National Committee for Audio-Visual Aids in Education, 1965.

EDUCATION AND TELEVISION. Christopher Chataway. 15 pp. Conservative Political Centre, 1965.

EDUCATIONAL TELEVISION: THE NEXT TEN YEARS. *A report and summary of major studies on the problems and potential of educational television, conducted under the auspices of the United States Office of Education.* 375 pp. U.S. Government Printing Office, 1965.

EDUCATIONAL TELEVISION AND RADIO IN BRITAIN. *Present provision and future possibilities.* 292 pp. BBC, 1966.

FACE OF THE EARTH. Geoffrey North. *Special publications by the Geographical Magazine in association with ABC Television.* Booklets 1 and 2. Odhams Press, 1967.

FIRST STEPS IN PHYSICS. G. H. Hacker, B.Sc. *The support book for the ABC Television series.* University of London Press, 1966.

FIT FOR LIFE. Health and heart disease. H. Beric Wright, G. Pincherle and Al Murray. *Based on the ABC Television series.* 160 pp. Evans Bros. Ltd in association with ABC Television, 1968.

A GUIDE TO FAMILY SPENDING. Patsy Kemp. *Handbook to the ABC Television adult education series.* 156 pp. Collins, Fontana Books, 1967.

LAND OF THE LIVING DRAGON. Supporting booklet for the series on the language and history of China. Tyne Tees Television, 1968.

LOCAL GOVERNMENT. *A booklet on a series of programmes showing what local government is and how it works.* 44 pp. Westward Television, 1968.

THE MIDDLE YEARS. Edited by S. Benaim and Isobel Allen. *Based on the ABC Television series.* 159 pp. TV Publications, 1967.

MODERN LANGUAGE TEACHING BY TELEVISION. Raymond Hickel. 185 pp. Council for Cultural Co-operation of the Council of Europe, 1965.

NOTES ON SCHOOL PROGRAMMES. *Booklets for teachers and pupils are published each term and may be obtained from the local Programme Company or the Independent Television Education Secretariat.*

THE PRIVILEGED? *A booklet on a series of educational programmes about universities and university life.* 12 pp. Westward Television, 1968.

PSYCHOLOGY FOR EVERYMAN. L. S. Skurnik and Frank George. *Based on the ABC Television series.* 123 pp. Penguin, 1964. Revised edition 1967.

RICH WORLD/POOR WORLD. Edited by James Lambe. *Book based on the ABC Television series.* 160 pp. Arrow, 1967.

SELECTED BIBLIOGRAPHY. Part 1: Broadcasting in Education. 25 pp. European Broadcasting Union (Geneva), 1967.

TALKING ABOUT TELEVISION. A. P. Higgins. 108 pp. British Film Institute, 1966.

TEACHING AND TELEVISION. ETV EXPLAINED. Guthrie Moir. 170 pp. Pergamon Press, 1967.

TEACHING AT A DISTANCE. E. G. Wedell and H. D. Perraton. *An appraisal of the co-ordinated teaching of 'O' level physics using television, correspondence and special aids.* 64 pp. National Institute of Adult Education in co-operation with ABC Television, 1968.

TEACHING THROUGH TELEVISION. Harold Wiltshire and Fred Bayliss. 34 pp. National Institute of Adult Education, 1966.

TELEVISION AND EDUCATION: A BIBLIOGRAPHY. 33 pp. Television Information Office (New York), 1962.

TELEVISION IN THE UNIVERSITY. *Report of a Granada Seminar on closed-circuit television in universities held at the Granada Television Centre, Manchester, 6–8 November, 1964.* Distributed by MacGibbon & Kee.

TOOLS OF COOKERY. Philip Harben. *Based on the Thames Television series.* Hodder Paperbacks, 1968.

UNDERSTANDING. *Six programmes designed to encourage responsible discussions between teachers and 15- and 16-year-old children on aspects of sex, marriage, family life and friendship.* 34 pp. Granada Television, 1966.

UNDERSTANDING THE MASS MEDIA: A PRACTICAL APPROACH FOR TEACHING. Nicholas Tucker. 198 pp. Cambridge University Press, 1966.

A UNIVERSITY OF THE AIR. Department of Education and Science. 8 pp. HMSO, 1966. Cmnd. 2922.

VIEWING AND LEARNING. 23 pp. Workers' Educational Association, 1964.

THE WARBLINGTON EXPERIMENT. Final Report. *A three-year experiment in the use of closed-circuit television as an integral part of school work. Sponsored by Southern Independent Television.* 115 pp. Hampshire Education Committee, 1965.

WORLD OF CRIME. Andrew McNeil. *Based on the ABC television series.* 189 pp. Hodder & Stoughton, 1968.

YOUR SUNDAY PAPER. Richard Hoggart. *A handbook related to ABC Television's adult education series.* 191 pp. University of London Press, 1967.

Engineering and Studio Techniques

BEGINNERS' GUIDE TO COLOUR TELEVISION. T. L. Squires. 124 pp. Newnes, 1964.

BETTER VIEWING OF INDEPENDENT TELEVISION. *A folder outlining the factors which affect the technical quality of the picture on the viewer's television screen, and showing how reception may be improved.* ITA.

COLOUR TELEVISION. P. S. Carnt and G. B. Townsend. *The NTSC system.* 487 pp. Iliffe, 1961.

COLOUR TELEVISION EXPLAINED. W. A. Holm. 2nd ed. 130 pp. Philips Technical Library, 1965.

COLOUR TELEVISION: TECHNIQUES, BUSINESS, IMPACT. Edited by Howard W. Coleman. 287 pp. Focal Press, 1968.

COLOUR TELEVISION. G. N. Patchett. *Particularly the PAL system.* 216 pp. Norman Price (Publishers) Ltd, 1967.

FROM SEMAPHORE TO SATELLITE. *Published to celebrate the centenary of the ITU.* 343 pp. International Telecommunication Union (Geneva), 1965.

THE GRAMMAR OF TELEVISION PRODUCTION. Desmond Davis. 2nd rev. ed. 80 pp. Barrie & Rockliffe, 1966.

IN AN ITA TRANSMITTING STATION. *A folder showing the work of an ITA station.* ITA.

SOUND AND TELEVISION BROADCASTING: GENERAL PRINCIPLES. K. R. Sturley. 382 pp. Iliffe, 1961.

TALL CYLINDRICAL MASTS. *Illustrations and specifications of the new transmitting masts at Emley Moor, Winter Hill and Belmont.* ITA, 1966.

TECHNIQUES OF TELEVISION PRODUCTION. Rudy Bretz. 528 pp. McGraw-Hill, 1962.

A TECHNOLOGICAL HISTORY OF MOTION PICTURES AND TELEVISION. An anthology from the pages of The Journal of the Society of Motion Pictures and Television Engineers. Edited with an Introduction, by Raymond Fielding. 255 pp. University of California Press, 1967.

TELEVISION AND RADIO. 3rd ed. G. Chester, G. R. Garrison and E. E. Willis. 659 pp. Appleton-Century-Crofts (New York) 1963.

TELEVISION ENGINEERING: PRINCIPLES AND PRACTICE. S. W. Amos and D. C. Birkinshaw. 4 vols. Iliffe, 1953–62.

THE TELEVISION INTERVIEWER. Brian Magee. Macdonald, 1966.

Regional Television

BORDER DISCOVERED. 23 pp. Border Television, 1965.

FARMING ON ANGLIA. . . . THE STORY OF A DECADE. *Booklet about the Anglia Television series 'Farming Diary'.* 30 pp. Anglia Television, 1968.

REGIONAL FOLDERS. *14 versions setting out details of ITA offices and transmitters, the programme companies and the characteristics of programmes in each area.* ITA, 1968.

SCOTTISH TELEVISION SERVES SCOTLAND. *Booklet issued to mark eight years of Scottish Television.* 12 pp. Scottish Television, 1965.

THE SLEEPING BEAUTY? *Transcripts in booklet form of two Grampian Television current affairs programmes which were concerned with 'selling' North Scotland to English Industrialists.* 24 pp. Grampian Television, 1965.

SOUTHERN INDEPENDENT TELEVISION: ANNUAL REPORT 1967. *Contains many illustrations and items about Southern Independent Television's programmes.* Southern Independent Television, 1967.

THIS IS OUR LAND. *A booklet on a series about the economic history of the South West.* 32 pp. Westward Television, 1967.

YEAR TEN. *After ten years on the air Granada Television reviews its programme output during the tenth year.* 110 pp. Granada Television, 1966.

YORKSHIRE TELEVISION. *Brief history and programme information.* 20 pp. Yorkshire Television, 1968.

Religion

ABOUT RELIGION. *An anthology edited by Michael Redington.* ATV Network. 176 pp. Macdonald, 1963.

A CHRISTIAN APPROACH TO TELEVISION. Written by the Rev. P. E. Coleman on behalf of Archbishop's Advisers on Radio and Television. 18 pp. Church Information Office, 1968.

THE CHURCH IN THE WORLD OF RADIO–TELEVISION. John W. Bacham. 191 pp. Association Press (New York), 1960.

THE COLLAR BAR. *A booklet on a series of educational, religious programmes for the clergy and public about the problems of being a parson.* 32 pp. Westward Television, 1968.

DIALOGUE WITH DOUBT. *'Last Programmes' from Rediffusion Television.* 188 pp. SCM Press, 1967.

GLIMPSES. *A series of folders giving advance information about religious programmes.* ITA.

LAST THING AT NIGHT. *An encouragement for each night of the month, first broadcast as epilogues by Father Hugh Lavery.* 84 pp. Tyne Tees Television, 1967.

RELIGIOUS TELEVISION: WHAT TO DO AND HOW. Everett C. Parker. 244 pp. Harper (New York), 1961.

TAKE CARE OF THE SENSE. *Reflections on religious broadcasting.* Canon Roy MacKay. SCM Press, 1964.

TELEVISION AND RELIGION. *The average man's attitude to religion and aspects of the Christian faith. A survey conducted for ABC Television.* 141 pp. University of London Press, 1965.

VISION AND BELIEF. Religious broadcasting 1957–1968. 56 pp. ABC Television, 1968.

'VISION ON'. *Christian communication through the mass media. Rev. Leslie Timmins.* Epworth Press, 1964.

Television Advertising, Marketing, Control

CLIENT SERVICE HANDBOOK. *Research, merchandising and other services available to advertisers.* 32 pp. Southern Independent Television, 1968.

CODE OF ADVERTISING STANDARDS AND PRACTICE. *Independent Television's advertising code.* 20 pp. ITA, 1964.

COLOUR. *A report.* 24 pp. ABC Television, 1966.

COLOUR TELEVISION IS HERE. *A report on the past, present and future of colour television in relation to advertising and advertising agencies.* John B. Beard. Institute of Practitioners in Advertising, 1968. (IPA Occasional Paper no. 18)

COLOUR TELEVISION: TECHNIQUES, BUSINESS, IMPACT. Howard W. Coleman. 287 pp. Focal Press, 1968.

MARKETING AND MEDIA HANDBOOK. *Demographic and media data for the Southern Independent Television area.* 97 pp. Southern Independent Television, 1966.

A MARKETING GUIDE TO NORTHERN IRELAND. 46 pp. Ulster Television, 1966.

A MARKETING GUIDE TO THE EAST OF ENGLAND. 121 pp. Anglia Television Ltd, 1968.

THE NORTH EAST MARKET. *A comprehensive study of the North East Region.* Tyne Tees Television, 1967.

NOTES OF GUIDANCE ON TELEVISION ADVERTISING. Independent Television Companies Association, 1964.

THE ORIGIN OF TELEVISION ADVERTISING IN THE UNITED KINGDOM. Walter Taplin. 106 pp. Pitman, 1961.

A PLANNER'S GUIDE TO THE GRAMPIAN TELEVISION AREA. 16 pp. Grampian Television, 1966.

PROSPECTS FOR COLOUR TELEVISION IN BRITAIN. 22 pp. ABC Television, 1967.

SCOTLAND THE VITAL MARKET. G. D. Credland, George T. Murray and Ian la Frenais. *A comprehensive analysis of Scotland as a Market.* 233 pp. Scottish Television, 1966.

TELEVISION ADVERTISING. Dan Ingman. 395 pp. Business Publications, 1965.

TEST MARKET GUIDE TO THE WEST. *A booklet detailing the services provided by Westward TV as a test market region.* 16 pp. Westward Television, 1968.

Television and Children

THE EFFECTS OF TELEVISION ON CHILDREN AND ADOLESCENTS. *An annotated bibliography edited by Wilbur Schramm.* 54 pp. Unesco, 1964.

THE MASS MEDIA: THEIR IMPACT ON CHILDREN AND FAMILY LIFE. *Comments by Otto Klineberg and Joseph T. Klapper.* 7 pp. Television Information Office (New York), 1960.

A REPORT ON A SURVEY OF THE TELEVISION VIEWING HABITS OF PUPILS OF BRISTOL SCHOOLS. 16 pp. Bristol Joint Standing Committee on the Effects of Mass Media, 1965.

TELEVISION AND THE CHILD. Hilde T. Himmelweit, A. N. Oppenheim and Pamela Vince. *An empirical study of the effect of television on the young.* 522 pp. Oxford University Press, 1958.

TELEVISION IN THE LIVES OF OUR CHILDREN. Wilbur Schramm, Jack Lyle and Edwin B. Parker. 342 pp. Oxford University Press, 1961.

VIEWING TASTES OF ADOLESCENTS IN CINEMA AND TELEVISION. J. B. Barclay. 76 pp. Scottish Educational Film Association and the Scottish Film Council, 1961.

INDEX

A

ABC of Do-It-Yourself 78, 205
AGB *see* Audits of Great Britain Ltd
ATV Network 12, 186–7
ATV Today 25, 33, 187
Abergavenny transmitter 169–71
About Anglia 25, 30, 33, 185
Abroad with Behan 44, 207
Acres for Profit 73, 79
Action 54, 57, 191, 193
Action at Sea 78
Action News 54, 193
Actualités 191
Adams, C. H. 15
Adams, *Mrs* M. 4
Adult education 72–9
Adult Education Committee 66, 74
Advertising 110–17, 217–23
  Advertisement Copy Committee (ITCA) 115, 215
  Advertisers and programmes 111
  Advertising Advisory Committee 114–15, 117, 217
  Advertising Control office 114, 115
  Amount of 111–12
  British Bureau of Television Advertising Ltd (BBTA) 216
  Charitable appeals 218
  Children and 220
  Cigarettes 218
  Code of Advertising Standards and Practice 114, 115–16, 217–23
  Control 111–17
  Distribution 112–13
  Independent Television Code 114, 115–16, 217–23
  Medical Advisory Panel 115, 116, 117
  Medicines and treatments 115, 221
  Natural Breaks 112–13
  Number of advertisements 114
  Political 117, 218
  Religious 117, 218
  Standards, 113–14
  Statutes affecting 223
  Subliminal 218
  Television Act rules 116–17
  Unacceptable 218, 221
Aeron-Thomas, J. 196
Affleck, G. G. 210
Afloat 45, 203
Ainsworth, H. T. 70
Alarm 205
Alasdair Sings 97, 201
Albery, D. 184
Alcock, *Cmdr* G. W. 15, 119
Alderton, M. 70
Alexander Brothers in Lights 201
All About Animals 63, 211
All Kinds of Folk 207
All Kinds of Opera 201
All Our Yesterdays 45, 73, 78, 79, 195
All We Want is Everything 43
Allon-Smith, *Rev.* D. 202
Amyes, J. 194, 214
Anderson, W. N. 119
Andrew, *Fr.* A. 54
Andrews, J. 204
Anglia Newsroom 25, 33, 185
Anglia Report 25, 44, 185
Anglia Television 12, 184–5
Anglia Weather Service 185
Angus transmitter 160–1
Anniversary 63, 189
Another Day 57
Antrim, *Countess of* 208
Antrim, *Earl of* 208
Anvil 201
Anything But the Words 88
Applause! Applause! 205
Archer, K. 119
Archibald, *The Lord* 212
Arena 44, 51, 185, 197
Arfon transmitter 169–71
Arkle and the Duchess 39, 43, 187
Armchair Theatre 81, 82, 88, 205
Arts 46–51
As Good As New 36, 45, 189
Ashplant, *Rev.* J. 210
Asian Broadcasting Union 215
Asian Magazine 45
Associated Television *see* ATV Network
Astor, *The Hon.* D. 198
At Home 45, 185
At Last It's Friday 44
The Attic 63, 193
The Auction Game 97
Audience research 23–7, 66, 67, 74
Audits of Great Britain Ltd (AGB) 23
Augustus John 105, 106
Austen, S. G. 70
The Avengers 24, 81, 82, 89
Awards to Independent Television 176–8
Aware 44, 187
Aylestone, *Rt Hon. Lord* 4, 7, 8

B

BBTA *see* British Bureau of Television Advertising
Bacharach, *Mrs* E. 21
Bachelors Night Out 205
Baker, D. R. 202
Baker, S. 196
Bala transmitter 169–71
Balcon, *Sir* M. 188
Baldwin, J. L. E. 119
The Ball Game 211
The Ballad of the Artificial Mash 81, 82, 88
Ballet 79
Barbara Hepworth 51, 211
Barber, *Rev. Canon* E. S. 15, 54
Barnett, A. 184
The Baron 187
Batey, D. 188
Bath, F. W. L. G. 14, 119
Bath transmitter 168–9
Baverstock, D. 212
Baxter, *Mrs* K. M. 54
Beasley, T. 196
Beggar's Opera 51
Belcher, J. 118
Bell, *Rev.* L. J. A. 54
Bellini, K. 192
Belmont transmitter 132, 150–1
Beloe, W. G. 196
Benaim, *Dr* S. 21
Bennett, C. 198
Bennett, F. J. 70, 188
Bennett, *Sir F.* 196
Beresford-Cooke, A. M. 118
Bernard Leach 211
Bernstein, C. G. 194
Bernstein, S. L. 194
Bernstein Conducts Berlioz 51
Bessey, G. S. 70
Best of Enemies 205
Best Sellers 78, 205
Between Ourselves 45, 193
Between the Lines 44, 201
Beynon, V. H. 210
Bibliography 224–7
Big Fish, Little Fish 43, 187
The Big Match 99, 103
The Bill Tennent Programme 97, 201
Bilsdale transmitter 132
The Bit Show 187
Black, D. W. 54
Black, G. 206
Black Hill transmitter 132, 134, 135, 148–9
Black Mountain transmitter 162–3
The Black North 209
Blanch, *Rt Rev.* S. Y. 54
Bligh of the Bounty 43
Bliss, R. J. W. 212
Blodeugerdd 109
Blundell, R. 190
Blyth, B. 188
Blyton, J. 198, 199
Boatman Do Not Tarry 87, 88, 209
Bodman, *Conseiller* E. H. 190
Bon Accueil 187
Bon Voyage 88
Bond, C. 184
The Bonus 89
Border Diary 33, 189
Border Forum 44, 189
Border News 25, 33, 189
Border News Summary 33
Border Profile 44
Border Safari 45, 189
Border Sports Report 103, 189
Border Television 12, 188–9
Bothy Nichts 94, 193

Boud, F. 194
Boutall, H. W. 118
Bowes, R. 118
Box, *Miss* B. E. 208
Braden × Four 45
Bradley, R. 196
Brady, F. A. 208
Brady, P. J. 184
Braithwaite-Exley, *Miss* G. 216
Bray, *Miss* M. 54
Brecon transmitter 169–71
Bredin, J. 188
Bridge, *Rev.* A. C. 54
Brien, P. J. 192
Brierley Hill transmitter 132
Briggs, *Prof.* A. 202
The Bright Sparks 63
Brimacombe, W. 210
British Broadcasting Corporation 67, 123, 134
The British Bureau of Television Advertising Ltd (BBTA) 216
British Code of Advertising Practice 221
Britton, E. 74
Bromley, J. 199
Bromsgrove transmitter 132
Brown, L. S. L. 70
Brown, M. J. 190
Brown, P. M. 190
Brown, W. 200, 215
Brownsdon, *Maj.* T. E. 188
Bryce, J. 199
Buchan, J. 192
Bulletin Météorologique 191
Bultitude, B. 202
Burgess, J. L. 188
Burke, *Rev.* D. 208
Burmeister, W. 74
Burnhope transmitter 158–9
Burns 85, 201
Burns, T. 198
Burrows, *Mrs* J. L. 21
Burton, E. F., *Baroness Burton of Coventry* 4
Burton, H. 198
Burton, R. 196
Burton, S. 212
Butler, *Rt Rev.* B. C. 54
Butterworth, J. B. 70
Buxton, A. 184
By This I Live 54, 57
Byd yr Adar 109
Byrne, R. J. 118

C

Cadbury, M. G. H. 196
Cadbury, P. 210
The Caesars 81, 82, 89, 195
Cairngorm Cabaret 193
Cairngorm Ceilidh 97
Caldbeck transmitter 132, 146–7
Calendar 26, 33
Call it a Day 54, 57, 209
Call Me Daddy 178
Callan 205
Cambridge Footlights Revue 185
Cameron, R. 119
Campbell, *The Lord Campbell of Eskan* 198
Campbell, J. J. 70, 208
Campbell, *Rev.* T. R. S. 192
Candlish, *Rev.* G. 201
Canu Gwerin 109
Captain Scarlet and the Mysterons 63
Caradon Hill transmitter 132, 166–7
Cardiff Searchlight Tattoo 106
Cardew, P. G. 196
Carmichael, *Sir* J. 192
Carnoustie – A Town of Golf 43
Carol for Christmas 54, 57, 203
Carr, W. R. 194
Carr-Ellison, R. H. 206
Carry On Curate 205
Carson, J. 192
Cartoon Cavalcade 63, 201
Cartwright, W. F. 196
Casson, *Sir* H. 21
Cathcart, *Dr* H. R. 15, 119
Catherwood, H. R. C. 208
Catterall, S. 119
Cazaly, P. 199
Cefn Gwlad 105, 106, 109
Ceiriog 105, 106, 109
Celebrity Challenge 97, 203
Central Religious Advisory Committee 54
Chadwick, *Rev. Dr Canon* H. 54
The Champions 83, 89, 187
Chancellor, *Sir* C. 198
The Changing Face of Marriage 73, 78, 207
Channel Gazette 33
Channel News 32, 33, 191
Channel News Headlines 33, 191
Channel Report 33, 191
Channel Report 'Special' 191
Channel Sports Round-Up 103
Channel Television 12, 190–1
Channel Viewer 191
Chapman, M. C. 214
Chappin, M. 118
Charlie Callas 97
Cheevers, W. H. 210, 214
Chesterfield transmitter 132
Chetwynd, G. R. 21
Chetwynd, *Mrs* H. R. 70
Children's Programmes 18, 54, 58–63
Chillerton Down transmitter 164–5, 175
Chilton, H. F. 117
The Choir of Big Fish 54, 207
Choirs on Sunday 54, 57, 213
The Christian Now 54, 57, 193
The Christmas Story 185
The Church and I 57, 187
Church Services 57, 185
Cinema 47, 48, 51, 194
Cities at War 35, 43
City '68 89, 195
Clark, J. R. 70, 192
Clark, R. 204
Clarke, C. 186
Clarke, J. E. C. 196
Clarke, J. R. 119
Clayson, *Sir* E. 186
Clear Thinking 201
Clearance '68 43
Clegg, *Sir* A. 70
Cliff Richard at City Hall 207
Cliff Sings Scots 201
Clifford, A. E. 184
Close Up 44, 207
Clubhouse 63
Clwb Harlech 105, 106, 109
Code of Advertising Standards and Practice 115–16, 217–23
Cofiwch Alw 109
Cole, *Miss* M. 212
Coleman, *Rev.* P. 196
Colin, S. 212
The Collar Bar 54, 78, 211
Collas, *Conseiller* E. D. 190
Collingwood, W. A. C. 15, 119
Collins, N. 186
Colour television 7, 123, 128–43
Colour transmitters 128–41
Colston, R. 70, 186
Coltart, J. M. 200, 214, 216
Colville of Culross, *Dowager Viscountess* 192
Come and See 54, 57, 201
Come Here Often 63
Come Outside and Say That 45, 194
Comedy 91
Commentaire 191
The Commons Touch 201
Complaints Box 203
Compliments of the Season 185
Computers 201
Conferences 194
Conflict 66, 71, 187
Connell, B. 184
Conservation of the Antique 79
Consultation on Religious Television 27
Contact 57
Contest 185
Contract 736 201
Contract policy 10–13
Conway, D. 204
Cook, F. J. G. 208
Cooking With Katie 76, 78, 193
Cooper, *The Lord* 212
Cooper, *Rev.* F. 190
Cooper, G. A. 204
Cooper, *Sir* W. M. 70
Cooper King Size 205
Copeman, W. O. 184
Copplestone, F. 216
Coronation Street 24, 89, 195
Cordin, R. 15, 119
Countercrime 88
Country Focus 45
Cowan, T. 74
Cox, *Sir* G. 212, 216
Craig, E. W. 15
Craigkelly transmitter 132
Crane, D. 212
Crawley, A. 198
Creagh, J. A. 208
Cribbin, *Rev.* K. M. 54
Crime Buster 83, 89, 187
Crime Desk 203
Croeso, Christine 79
Crombie, R. D. 184
Crookshank, P. 212
Cross, F. C. 70, 202
Crossley, J. 199
Crossroads 89, 187
Croston, E. H. 119
Croucher, F. B. 210
Crowther, *Lord* 198
Croydon transmitter 154–5
Crucible 50, 51, 211
The Crusades 78
Crystal Palace transmitter 132, 134, 136
Cullimore, D. 119
Curbishley, A. S. 118
Curlis, H. J. 15
Curran, *Dr* S. C. 200
The Curtis Affair 187
Cwm Tawelwch 109
Cwrs y Byd 109

D

Daddy Kiss It Better 88, 213
Dadl 109
Dan y Wenallt 109
Daniel, G. 184
Daniel Owen A'r Wyddgrug 109
Darby, P. J. 119
A Date With Music 54, 57, 187
Davey, J. T. 204
David and the Donkey 55
The David Jacobs Show 207
Davidson, J. F. C. 70
Davies, A. T. 196
Davies, *Rev.* F. I. 190
Davies, G. P. 15
Davies, R. S. 215
Davies, W. V. 216
Davis, J. H. 202
Davison, *Rev. Dr* L. 54
Dawson, D. 184
Day, S. W. 117
Day By Day 26, 30, 33, 203
Day of Heroes 88
The Day the Banana Threw a Gorilla at Rachel 88
Daysh, *Prof.* G. H. J. 206
Deas, R. M. 206
Death of a Regiment 43, 201
Death of an Airline 43
Decade 43
Denny, R. 186
Des O'Connor Show 187
Design for Living 78
Destination Mexico 100, 103, 213
The Detour 187
Deux Mondes 73, 78, 79, 187
Devereux, W. A. 74
Devil in the Fog 63
Dey, A. 192
Diane's Magic Book 59, 60, 63
Dickinson, R. H. 206
Dicks, D. R. W. 204
Director of Independent Television Sport 17, 99, 216
The Discotheque 63
Discovering Dance 65, 69, 71, 193
Discovering London 73, 77, 78, 79
Discussion programmes 36, 44
Divers' World 178
Divided We Stand 43, 201
Divis transmitter 132
Do Not Adjust Your Set 59, 63, 178
Documentaries and News Features 34–45
Don't Just Sit There 54, 57
Douthwaite, *Dr* A. H. 117
Dover transmitter 132, 134, 137, 164–5
Downham, R. D. 118
Dowson, G. R. 202
Drama 80–9
Drama 66, 71
The Dreamers 211
Driveway 89, 187
Dros Gymru 109
Duce, *Rev.* R. 186
Duffy, *Rev.* F. 201
Dundas, H. S. L. 204
Dunlop, *Prof. Sir* D. 117
Dunn, *Mrs* G. 70
Dunn, H. L. 215
Durkin, B. 70
Durris transmitter 132, 160–1
Dwyer, *Rev.* G. 202
Y Dydd 105, 106, 109, 197
Dylan Thomas 109

E

EBU *see* European Broadcasting Union
Eaglesham, *Prof.* E. J. R. 206
Eakin, W. C. H. 208
Eamonn Andrews Show 97
East Coast Review 44
East Side Stories 45, 185
Eastern Sport 99, 185, 103
Education programmes 64–79
Education Secretariat (ITCA) 67, 215
Educational Advisory Council 66, 70
Edwards, A. R. 196
Edwards, D. I. 214
Edwards, *Cmdr* F. W. B. 210
Edwards, H. J. 70
Edwards, J. 212
The Egg on the face of the Tiger 85, 88
Yr Eisteddfod Genedlaethol 105
Eisteddfod Ryngwladol Llangollen 105
Elkins, A. 192
Elli's Place 193
Ellison, *Mrs* M. 70, 208
Elphick, K. 184
Elstree Studio Centre 187
Emley Moor transmitter 132, 134, 138, 172–3
Emslie, *Prof.* R. D. 117
The Enchanted Isles 178
End of a Revolution 178
Endurance 178, 209
Engineering Information and Liaison 124
Entertaining Mr Sloane 88
Epilogue 57, 189
Essex, A. 212
Essex, F. 200
Etcetera, Etcetera 197
European Broadcasting Union (EBU) 215, 216
Evans, G. L. 196
Evans, H. K. 70, 197
Evans, L. J. 15, 119
Evans, *Dr* P. 117
Evans of Hungershall, *Lord* 70
An Even Chance 88
Evergreen 97
The Evil Eye 43
Exchequer levy 8, 179
Exit Steam 43, 188
The Explorer 84, 89
Exploring the Past 73, 79

F

Fabric of Life 73, 75, 78, 213
The Face of Ulster 45, 209
Face the Press 44, 207
The Facts are These 66, 71
Fade Out 197
Faith for Life 57, 211
The Falklands Affair 43, 185
Falloon, C. S. G. 208
Family viewing 18
Fanfare 63, 207
Farm and Country News 33
Farm Progress 73, 78, 79, 203
Farmer, *Sir* G. 186
Farming Diary 45, 185
Farming Outlook 45, 207
Farming Today 193
The Father 187
Father, Dear Father 97, 205
Fear Naught 43, 211
Feet Foremost 88
Ffestiniog transmitter 169–71
Fielding, H. 190
The Fifty-Seventh Saturday 88
Fifty Years 66, 71, 195
The Fight for York Minster 185
Film Academy Awards 51
Film of the Book 63
Finance 179–81
Finding Out 65, 71, 201
Finigan, A. 208
The Fireplace Firm 89
Firewatch 43, 187
First In – Last Out 35, 43, 203
First Seen 97
First Steps in Physics 66, 71, 205
Firth, F. L. 119
Firth, P. T. 119
Fit for Life 77
Fitzjohn, *Miss* A. E. 70
Flackfield, E. 198
Flanagan, A. 186
Flashpoint 209
The Fleapit 88
Fletcher, W. 199
Flight of the Heron 61, 63
Flower Dew 89
Flypast 178
Focus 44, 207
Follow Through 44, 187
The Food You Eat 78
For Amusement Only 88
For and Against 66, 71
For Honour or Power 43
Forbes, N., *Baron Forbes* 192
Forbes, *Mrs* W. 15
Forman, J. D. 194
Forsyth, J. P. 192
Four Triumphant 187
Fourth Test Match 213
Fox, D. 70
Fox, R. L. 118
Foxhole in Bayswater 89
The Franchise Trail 88
Francis, C. 212
Francis, J. 198
Francis, P. 188
The Frankie Howerd Show 205
Frankly Speaking 191
Fraser, *Sir* R. 7, 118
Frazer, *Dr* A. C. 117
Free House 45, 197
Freeman, *Canon* A. R. 184
Freewheelers 60, 63, 203
Fremont Point transmitter 174–5
French, H. W. 119
French News 33
Friday Night 209
Frivolity and Reason 187
From Arthur to Alfred 79
Frontier 81, 87, 89, 143, 205
Frost on Friday 36, 39, 44
Frost on Saturday 97
Frost on Sunday 92
Frost Programme 44
Full Circle 201
Fuller, A. 212
Fulton, J. 15
Funeral Games 86, 88, 213

Furlong, *Miss* M. 54
Further and Higher Education 78, 201

G

Gaitskell, *Baroness* 212
A Gala Concert 187
The Gamblers 88
Gardner, *Mrs* D. 15
Garner, P. 184
Garrett, *Mrs* E. 70, 192
Gazette, 81, 87, 89, 213
Gelder, R. van 199
General Advisory Council 21
Geordie Girl 207
George and the Dragon 24, 97, 187
Georgia Brown Sings Kurt Weill 51
Geraint Evans at Covent Garden 49, 51, 105, 106, 197
Geraldo, M. 196
Gibson, H. 204
Gilbert, A. 194
Gilbert, G. 208
Giles, *Canon* A. S. 190
Gill, J. F. 186
Gill, R. 186, 214
Gillies, M. 118
Gilliland, D. 4, 15
Gillman, R. 186
Gilstone Gold 43
A Girl Called Friday 207
Gittins, *Prof.* C. E. 70
Glamour '68 185
Glamorous Grandmothers 203
Glover, C. J. 118
Goddard, *Miss* R. 186
Godre'r Aran 109
Going Places 74, 76, 78
The Golden Shot 187
Goldwyn, E. 199
Golsworthy, P. 199
Goobey, G. H. R. 198
Good Evening 45, 187
Good Morning Miss Taylor 43
Good News for Modern Man 57, 193
Goodbye Again 95, 97, 187
Goon Show 205
Gorard, A. J. 196
Gould, *Sir* R. 4
Gower, H. J. C. 188
Grade, L. 186
Graham, A. 118
Graham, D. 204
Graham, D. S. 74
Graham, J. M. 188
Graham, J. P. 206
Graham, *Sir* R. B. 212
Graham-Bryce, *Dame* I. 186
Grampian Interview 44, 193
Grampian News 26, 29, 33, 193
Grampian Special 193
Grampian Television 12, 192–3
Grampian Week 33, 193
Granada Guildhall Lectures 195
Granada Television 12, 194–5
Granger, D. 199
Granger, *Mrs* G. 21
Gray, *Rev.* A. H. 54, 201
Gray, *Most Rev.* G. J. 54
Gray, W. Macfarlane 4, 15
Great Film Makers 79
Great Scot 43, 193
Great Scots 65, 71
Greenhead, B. R. 204
Greenwell, *Sir* P. 184
Gregory, *Miss* J. V. R. 70
Groocock, A. W. 204
Groombridge, B. 70, 118
A Group of Terrorists Attacked . . . 41, 43, 178, 194
The Growing Summer 54, 57
Growing Up 69, 201
Guildford transmitter 132
Guillemette, L. A. 21
The Gus Honeybun Show 63
Gweithdy 105, 106, 109
Gwyl Fawr y Cowboi 109
Gwylio'r Gem 109
Y Gwyllt 105, 106, 109

H

Hair 51
Haldane, *Dr* I. R. 119
Half Hour Story 88
Hallett, J. N. R. 14, 119
Hallett, M. 119
Hames, *Sir* G. 210
Hamilton, *Sir* P. 4
Hammans, R. H. 194
Hancock, P. G. 21
Hannington transmitter 132
The Happiest Hymns of Your Life 207
Happily Ever After 43
Happy Anniversary 88
Happy Birthday Brothers 43, 195
Hargreaves, J. 202
Harlech Half Hour 45
Harlech Parliament 44, 197
Harlech, *Rt Hon. Lord* 196
Harlech Television Ltd 12, 196–7
Harman, E. A. 119
Harman, R. C. 118
Harmsworth, *The Hon.* V. H. E. 202
Harries, J. G. 74
Harrison, J. E. 14, 119
Harrower, J. 212
Hartwell, *Lord* 198
Harvest Thanksgiving 193
Hats Off 59, 63, 195
Have Bird Will Travel 187
Havelock House Studios 208, 209
Hawkins, D. G. C. 198
Hawkins, W. 194
Hawkins, W. A. 196
Heads, B. 194
Heaps, J. F. 70
Heathfield transmitter 132
Heller, R. 186
Hemel Hempstead transmitter 132
Henderson, *Capt.* O. W. J. 208
Henderson, R. B. 208
Heneker, P. 118
Henri a Dai 109
Henry, B. G. 202
Henry, H. 200
Henson, T. 210
Her Majesty's Pleasure 97, 195
Herdman, J. P. 208
Heritage 66, 71
A Heritage and its History 88, 187
Heron, R. 70, 186
Herrings – The Vanishing Harvest 178
Higgins, A. P. 70
Higgins, L. 212
High Living 89, 201
Hill, J. 198
Hills, R. C. 118
Historia de la Frivolidad 43
Hoar, *Rev.* R. 196
Hodgkinson, *Rev. Provost* A. 192
Hoff Alawon 109
Hoffem Wybod 109
Holi a Stilio 108, 109
Holiday Princess 203
Holmans, P. 212
Holtby, *Canon* R. 188
The Holy Land Today 43
Home and Around 45
Home at Seven 45
Honey Lane 89, 187
Hope 185
Horne a Plenty 97, 205
Horoscope 43, 195
Hoseason-Brown, T. 196
House, *Fr.* M. 196
The House that Jigger Built 88
Houseparty 45, 203
How 63, 203
How To Play Better Golf 213
How We Used to Live 75, 71, 213
Howard, S. 117
Hughes, T. 199
Hullabaloo 63, 205
Hullo There 209
Human Relationships 79
Hunt, A. 21
Hunt, *Prof.* H. 4
Hunter, R. D. 15
Huntshaw Cross transmitter 166–7
Hutcheson, M. R. 208
Hutchinson, G. C. 208
Huxtable, *Rev.* J. 54
A Hymn for Britain 52, 54, 57, 203
Hyn o Fyd 105, 106, 109
Hynd, L. J. M. 200

I

ITA Television Gallery 9, 121
I.T.N. *see* Independent Television News
ITN News 25, 26, 31, 32
I am an Engineer 66, 71, 213
I Don't See Why 43
I Was Born Greek 51
Ici la France 66, 71, 187
Ideas in Print 55
Ifans, G. 70
If There Weren't Any Blacks You'd Have To Invent Them 84, 88
Image 45, 197
In All Directions 45, 187
In Kite's Country 45, 203
In Our Time 57
In Search of a Holiday 37, 45, 203
Independent Television Authority
  Balance sheet and acounts 180–1
  Chairman 4, 6, 8
  Committees *see under individual names, e.g. General Advisory Council*
  Contracts 10–13
  Finance 179–81
  Functions 8–9
  Library 9
  Members 4
  Programme Policy 17–21
  Regional Officers 14–15, 119
  Regional Offices 4, 14–15
  Staff and Organisation 118–21

Independent Television Authority–*cont.*
  Standards and Practice 115–16, 217–23
  Television Gallery 9, 121
Independent Television Companies Association (ITCA) 115, 116, 215, 217
Independent Television Education Secretariat 67, 70, 215
Independent Television Labour Relations Committee 215
Independent Television News 29–30, 125, 214
Independent Television Publications Ltd 216
Independent Television Sport 99, 216
Innovation in the Secondary School 79
Inside George Webley 24, 95, 97, 213
International Off-Shore Power Boat Race 203
Inventory for the Summer 187
Irving, C. 198
Isaacs, J. 204
Island Farmer 45, 191
Isle, W. H. M. 212
It Must be Dusty 187
It's All Happening 45
It's Dark Down There 43, 187
It's Hard Work Being a Baby 78
It's Only Us 88
It's Tarbuck 97
It's Trueman 45, 194

J

JICTAR *see* Joint Industry Committee for Television Advertising Research
Jackman, A. F. 202
Jackson, P. 216
Jacob, *Mrs* P. 74
Jacobs, J. 184, 185
Jacobs, J. P. 194
Jacobson, L. 206
Jacques Brel is Alive and Well and Living in Paris 51
James, A. 118
James, J. 196
James, P. G. 119
Jarrett-Kerr, *Rev. Fr.* M. W. 54
Jelly, J. A. 206
Jimmy Green and His Time Machine 63
The Jimmy Tarbuck Show 187
Jobs Bulletin 189
Joe 90 59, 63, 187
John Morgan Interviews 44
John Morgan talks to . . . 105, 106
John Wesley in the North East 207
Johnston, B. S. 208
Joice, R. G. 184
Joint Advertisement Control Committee 116
Joint Industry Committee for Television Advertising Research (JICTAR) 23, 215
Jones, C. F. 70
Jones, *Rev.* E. F. 184
Jones, *Rev. Dr* I. 15, 54
Jones, K. 74
Jones, M. 196
Jones, P. 210
Jones, Philip 204
Jones, *Rev.* S. O. 206
Jones, W. J. 15
The Judge 187
Junior Library 63
Junior Sportsweek 63
Junior Try For Ten 63, 193
Just Jimmy 63, 205

K

Kane, D. 200
Kaupe, A. 204
Kaye, G. 186
Keelan, B. C. L. 119
Keep Out of Sight 88
The Kelvin Hall Circus 201
Kemsley – the Man I Knew 105, 106
Kent, *Rev. Dr* J. L. 201
Kidd, W. D. 119
Killer's Odds 88
Killip, K. A. 190
Kilvey Hill transmitter 132
The Kindness of Mrs Radcliffe 88
Kitchen, *Sir* G. 198
Kneebone, R. M. T. 70
Knight, *Very Rev.* M. 54
Knock Three Times 54, 57
Know Your Child 79
Kraemer, *Dr* W. P. 54
Krichefski, *Senator* W. H. 190

L

Labour Relations Committee (ITCA) 215
Lack, *Miss* G. O. 70
Lamb, I. C. I. 119
Land and the People 195
Land of the Living Dragon 77, 78, 207
Landsborough, T. E. M. 74
Lapworth, B. W. 208
The Last of the Big Spenders 89
Last Programme 57
The Last Waltz 51
The Last Shangri-la 43, 187
Late Call 57, 201
Late Night Thursday 189
Lavers, J. D. V. 119
Lawson, M. 204
Learmouth, W. G. 119
Learning to Ski 78
Leburn, *Mrs* B. 200
Le Feuvre, B. 190
Lesley 63
Letch, F. W. 202
Lethanhill transmitter 148–9
Let's Face Facts 57
Letters from the Dead 81, 83, 89, 203
Levine, E. A. 206
Lewis, D. F. 117
Lewis, E. L. 21
Lewis, T. L. T. 117
Leyland, N. H. 188
Liberace in London 91
Library, ITA 9
Lichfield transmitter 156–7
Lidstone, G. H. 210
The Life and Times of Lord Mountbatten 40, 205
Light Entertainment 90–7
Lightfoot, G. L. S. 188
Linacre, J. G. S. 212
Lindsay, *Rev.* E. R. 208
Lindsay, J. 15, 119
The Lion and the Dragon 43, 187
The Lion, The Witch and The Wardrobe 205
The Lion's Share 44
Lisburne, *Earl of* 210
Little, D. S. 184
Little Big Time 63, 203
A Little Milk of Human Kindness 88
Living and Growing 65, 71, 74, 79
The Living Body 79
Living '68 Style 201
Llafar a Chan 105, 106
Llafar Glod 109
Llandovery transmitter 169–71
Llandrindod Wells transmitter 169–71
Llangollen International Eisteddfod 51, 106
Llewhellin, *Rev. Fr.* A. 190
Llywelyn-Williams, A. 196
Llwybrau Llen 109
Llygad y Ffynnon 109
Local Headlines 33
Local news 29–33
Loch, J. 200
Loftus, G. 216
Logie, A. P. 188
The London Palladium Show 187
London Weekend Television 12, 198–9
Lonsdale, *Earl of* 188
Look of the Month 45
Look There Goes Baby 45, 78, 201
Lookaround 30, 31, 33, 189
Looking for an Answer 57
Lorimer, R. J. F. 14, 119
Love, *Miss* E. 70, 212
Love Story 88, 187
Lucas, A. 186

M

Mabolgampau Cymru 105
McCall, D. 184
McConville, *Rev. Fr.* G. 208
McConway, S. 70
McCoy, R. 208
McCrum, M. 54
McGregor, *Rev. Fr.* C. 192
McGregor, *Prof.* O. R. 21
MacInnes, *Rev.* D. R. 186
Mackean, *Maj.* G. B. 208
McKenzie, G. A. 119
Mackie, *Mrs* J. A. 208
Mackintosh, J. P. 21
Mackle, *Rev. Canon* J. 15
McLintock, A. G. 190
McMillan, J. 216
MacMillan, M. V. 212
McNab, D. 198
McNeill, *Mrs* P. 15
McPherson, R. 70
McQueen, C. N. 200
MacQuitty, *Mrs* B. 208
MacQuitty, J. L. 208
MacQuitty, W. B. 208
McQuoid, *Rev.* P. C. 192
McWatters, G. E. 196
Mae Pawb Isio Byw 109
Magazine programmes 33, 36, 45
Magic Box 45
Maginess, *Mrs* M. 21
Magpie 58, 59, 63, 205
Mainly Live 45, 191
Mair, A. 192
A Man Alone 88
Man Bites Dog 63
Man I Knew 197
Man in a Suitcase 89, 187
A Man of Our Times 81, 89
Man of the Month 35, 187
Manhunt 43
Manley, *Rev.* R. G. 184
Mar and Kellie, *The Countess of* 54
Margerison, *Dr* T. 198

Margetson, J. 184
Margins of the Mind 35, 38, 43, 195
Market In Honey Lane 81, 89
Marr, B. E. 204
Marr, G. S. 188
Marsden, B. 199
Marsden, *Miss* M. 21
Marsh, *Rev. Dr* J. 188
Martin, A. D. B. 119
Martin, C. J. N. 118
Marvellous Party 51
Mason, P. G. 70
Master of Pop 213
Masts *see* Transmitting stations
Matchette, *Miss* F. 54
Match of the Week 103, 185, 213
Materials of Our World 71
Mathews, D. 210
Mathews, L. 186
A Matter of Expression 51, 201
Maudsley, *Prof.* R. 70, 186
Max 205
Mears, P. 186
Medical Advisory Panel 114, 115, 117, 217
Medium Rare 209
Meet the Mayor 187
Meldrum, J. S. 70
Membury transmitter 156–7
Men of Our Time 71, 195
Men Who Matter 185
Mendip transmitter 132
Mendlesham transmitter 150—1
Merlod Mynydd 109
The Messengers 66, 71, 195
The Messiah 213
Michael, J. D. 192
Midland Member 44, 187
Midlands News 25, 33, 187
Midlands News Special 187
Midweek 45
Mike and Bernie's Show 97
The Mike Yarwood Show 97, 187
Miles, *Miss* M. 70
Miller, R. R. 210
Milligan's Menu 45
Mills, P. 21
Millwood, Y. 118
Milly 187
Milne, B. F. 184
Milne, J. N. 192
Miss ITV 207
Miss Southern Television 203
Mr. and Mrs. 97, 197
Mr. Digby Darling 213
Mr. Rose 89, 195
Mr. Universe and the Well-known Prisoner 88
Moel-y-Parc transmitter 169–71
Moir, G. 204
Money-Go-Round 73, 78, 79
Money Matters 65, 68, 71
Montagu, *The Hon.* D. 198
More Best Sellers 78
The Morecambe and Wise Show 187
Morgan, J. 196
Morning Services 187
Morris, F. 200
Morris, M. 206
Moss, *Rev. Canon* B. S. 54
The Most Beautiful Hotel in the World 43
A Most Unfortunate Accident 88, 187
Motor Cycle Scrambling 203
Motor Racing 102
Motorway 43
Mounteagle transmitter 160–1
Movie Magazine 63
Muir, F. 198
The Mulch Horn Sounds 185
Muldoon, *Rev.* J. 54
Munro, R. 192
Murchison, *Rev. Dr* T. M. 15, 54
Murder 195
Murphy, S. D. 118
Music 54
Music for a Midsummer's Evening 54
My Country 'Tis of Thee 89
Mylchreest, J. B. 21
Mystery and Imagination 86, 88, 205

N

Naish, S. C. 216
National Eisteddfod 106
The Natural History of a Summer Holiday 72, 73, 203
The Nature of Prejudice 78, 187
Naylor, *Rev.* J. S. 190
Neales, A. A. 196
Nearest and Dearest 94, 97, 195
Neiman, D. 192
Network Policy Committee 17
Network Programme Secretariat 17, 215, 216
Networking 125
Never a Cross Word 96, 97
Never Mind the Quality, Feel the Width 91, 96, 97, 205
New Approach 57, 203
The New British Code of Advertising Practice 222
New Release 203
New South Bank Studio Centre 199
New Tempo 51
Newbould, H. 210
Newman-Sanders, C. W. 70, 184
The Newness of Life 187
News and news magazines 28–33
News and news magazines *see also* Independent Television News *and* Regional news services
News At Ten 24, 25, 26, 29, 178, 214
News features 35, 44
Newsfilm service 214
Newsom, *Sir* J. 70
Nice Time 92, 97, 195
Nicholas, *Sir* A. 196
Nicholas, D. 214
Night Club '68 97, 207
A Night in the Life of . . . 92
The Night of Talavera 89
Noakes, *Rev.* G. 196
North East News 33
North East Sport 103
Northern Ireland Committee 15
Northern News 33
Norwich, J. J. C., *Viscount Norwich of Aldwick* 21
Nos Sadwrn 109
Nos Wener 109
Nothing's Ever Over 88
Nugus, G. 212
Number Ten 89
Nurse, J. R. 206
Nutt, H. 74

O

O'Driscoll, E. M. R. 208
04, 05, Ac Ati 105, 106, 107, 109
O'r Awyr 105, 106
O'Hagan, D. P. 118
Olney, *Canon* A. V. 190
Olympic Games 99
Omri's Burning 197
On Site 44, 194
On the Fringe 66, 71, 201
On the Move 66, 71, 201
On Tour 105, 106
Once Upon a Time 59, 63, 205
One Evening of Late 189
One for the Road 209
One Man's Meat 44, 207
One Night I Danced With Mr. Dalton 88
Opportunity Knocks 24, 95, 97, 205
The Orange and the Green 178, 209
Origami 63
Orlando 63
Orr, C. 198
Our Life and Times 57, 209
Our Side of the Channel 197
Out of Town 42, 45, 203
Outlook West 44, 210
Over to Una 97, 201
Oxford transmitter 132

P

Pace, T. 204
Packham, D. G. 206
Paine, G. 198–9
Paine, P. S. 212
Palmer, *Col.* E. 210
The Papers 36, 44, 194
Parker, L. G. 215, 216
Parker, P. 212
Parkinson, *Rev.* J. 210
Parry, E. 204
Parry, G. 15
Parry-Williams, *Lady* E. J. 196
Past and Present 65, 71, 201
Pat 93
Pat Kirkwood 211
Paterson, N. 192
Payne, N. G. 119
The Peacekeepers 45
Peacock, M. 198
Pease, D. A. 206
Peek, G. le G. 190
Peirs Brothers 97
Pendle Forest transmitter 132
Pennywise 88
Perkins, *Sir* R. 202
Perry, S. R. 208
Phillips, *Rev.* D. Z. 54
Piccadilly Palace 187
Picture Box 65, 71, 195
Pike, *Mrs* G. 117
Pinnock, R. J. 184
Pinky and Perky 63, 205
Pitt, G. M. 21
A Place to Live 66, 71
Play Better Golf 73, 79
Playbill 211
Playhouse 88–9
Plays *see* Drama
Playtime 63
Please Sir! 97
Plowright, D. 194

Plummer, B. *Baroness Plummer* 4
Poeton, W. G. 196
Poet Laureate 51
Points North 44, 193
Pole, *Sir* J. C. 210
Police Call 31, 185, 189, 207
Pomeroy, R. G. 210
Pontop Pike transmitter 132
Pop the Question 63, 207
Portrait of Hardy 35, 43, 210
Post-Graduate Medicine 73, 78, 79, 201
Pover, B. 199
Power From Beyond 45, 187
The Power Game 81
Pragnell, A. W. 118
Pratt, *Rev.* B. M. 54
Premiere 89, 205
Presely transmitter 169–71
Preston, J. 199
Primary French 65, 68, 71, 187
Primary Mathematics 65, 79
The Prisoner 81, 89, 187
The Privileged? 74, 78, 211
Probe 44
Problemau Prifysgol 105, 106, 108
Professional Wrestling 100, 103
Profiad 109
Programme balance 16, 19
Programme clearance 18–19
Programme companies 182–216
  Contracts 10–13
  Education officials 70
  Rental payments 179
  see also under individual names, e.g. Thames Television
Programme contractors *see* Programme companies
Programme journals 13, 191, 216
Programme literature 67, 224–7
Programme monitoring 19
Programme output 16, 19
Programme policy 16–21
Programme Policy Committee 17
Programme production 16, 19
Programme Schedule Committee 18
Protest 44, 187
Public and Confidential 187
Public Eye 81, 89, 205
Public Face 187
Puffin's Birthday Greetings 63, 191
Pulse 57, 187
Put it in Writing 45
Pwsi Meri Mew 109

Q

Queen Elizabeth II 201
The Queen Street Gang 61, 63, 205
Queen's Award to Industry 187
Question '68 53, 57
Quigley, E. G. 208
Quiz programmes 97
Quo Vadis 54, 57, 201

R

Rabinowitz, H. 198
Racing From Goodwood 203
The Rain on the Leaves 57, 195
Rainer, S. 117
The Raj 79
Rallycross 203
Ramsay, A. 192
Ramsey, *Rev. Dr* R. G. 201
Ratcliffe, G. B. 212
Read, L. J. D. 118
Reception 126–7
Redgauntlet 201
Redruth transmitter 132
Reeve, *Rt Rev. Dr* A. S. 54
Reeves, *Dr* M. E. 70
Referendum 44, 187
Reflection 57, 185
Regan, *Fr.* E. 196
Regional magazine programmes 30
Regional Music Programmes 57
Regional news services 24–6, 30, 33, 185, 197
Regional officers 14–15, 119
Regional offices 14–15
Regional sport 99
Regions 14–15
Reid, *Rev.* G. T. H. 54, 192
Reigate transmitter 132
Relay transmitting stations 132
Religion 52–7
Religious advisers 54
Religious programmes 52–7
A Remarkable Feeling of Confidence 43
Rennie, D. H. 119
Rennie, G. N. 192
Rennie, P. M. 194
Renwick, *Lord* 186
Report 26, 33, 197
Report (Documentary) 43, 205
Report (Wales) 33, 105, 106
Reporting Christ 187
Research 23–7, 66, 67, 74, 123
The Rest of Our Lives 88
Results Round-Up 103
The Retreat 81, 88, 187
Rhaglan Gwyn Erfyl 105, 106, 109
Y Rhyw Deg 105, 106, 107, 109
Rice, *Mrs* M. E. 74
Rich World, Poor World 78, 205
Richardson, G. E.
Richardson, *Sir* J. 117
Richardson, R. A. 74
Richmond Hill transmitter 146–7
Rickard, D. 210
Ridge Hill transmitter 156–7
Ridley, *Viscount* 206
The Right to Live 55, 57
Ring, *Prof.* J. 21
Riverdale, *The Lord* 212
The Road to Blaydon 37, 43, 207
Road to the Sea 43
Robert, *Rev.* G. 196
Robert Kee Reports 35
Roberts, W. 196
Robertson, B. H., *Baron Robertson of Oakridge* 21
Robertson, *Mrs* J. 117
Robin, I. G. 117
Robson, T. S. 118
Rock Climbing 79
Rogers, N. 216
Rogers, *Mrs* P. H. 15
Rogues Gallery 195
The Romper Room 63, 185, 189, 209
Rook, B. 118
The Root of all Evil 89, 213
Roscoe, W. 118
Rosneath transmitter 148–9
Ross, A. K. 54
Ross, W. S. 117
Rothesay transmitter 148–9
Rouaille, J. E. M. 184
Roundhouse 53, 56, 57
Round-Up 97, 209
Rowridge transmitter 132, 134, 139
Roy Hudd 213
Royal Film Performance 51
A Royal Gala 93, 187
Royal Review 201
The Royal Welsh Show 106
Rudd, L. 204
Rugby Football 101, 201
Ruined Houses 88
Rumball, W. N. 190
Rumster Forest transmitter 160–1
Ruthven, B. T. 70
Ryan, N. 214

S

S for Sugar, A for Apple, M for Missing 88
Sackbut, Serpent and all that Jazz 54, 211
The Saint 89, 187
St Hilary transmitter 168–70
Salisbury, H. N. 119
Sam and Janet 187
Sanctuary 53, 89
Sanderson, *Rev. Dr* W. R. 54
Sandy Heath transmitter 132, 150–1
Sansom, J. S. 205
Sarah 43
Saturday Special 47
Saturday Sports Round-Up 103
Saturday Stars 187
Saunders, *Prof. Sir* O. 4
Saunders, P. 212
Sawyer, *Rev. Dr* A. W. 54, 188
Scarborough transmitter 172–3
Scene South East 33, 203
Schofield, B. 210
School Broadcasting Committees 70
School Broadcasting Council 67
Schools Committee 66, 67, 70
School programmes 64–71
School Teacher Fellowships 67
Schulten, D. 199
Scope 193
Scotland, J. 192
Scotland Early 25, 45, 201
Scotland Late 25, 33, 201
Scotland Now 25, 33, 201
Scotsport 103, 201
Scotsport on Sunday 103
Scott, C. 192
Scott, L. 184
Scott, M. 194
Scott Free 44
Scottish Committee 15
Scottish News 33
Scottish Television 12, 200–1
Scripts, submission of 184, 186, 189, 191, 200, 205, 208, 212
Scruff's Dog Show 203
Sea Vixen 43
Seddau Cadw 109
Seeing and Doing 65, 71
Selkirk transmitter 132, 146–7
The Selling Game 43
Sendall, B. C. 118
The Servants 178, 207
Severnside 105, 106, 197
The Sex Game 205
Sexton Blake 63, 205
Sgubor Lawen 105, 106, 107, 109

Shaw, J. 205
Sharp, E., *Baroness Sharp of Hornsey* 4
Shaw, *Prof.* R. 70, 74
Sheffield transmitter 132
Shields, R. M. 202
Shirley, L. 205
Shoot 99, 103
Showbreak 97, 209
A Show for Hogmanay 201
Show Jumping 203
Simon, *Most Rev.* W. G. H. 54
Sinclair, *Mrs* S. 15
Singer, W. 208
Singing For Your Supper 47, 73, 75, 78, 79, 201
Singleton, W. B. 117
Sioe Frenhinol Cymru 105
The Sixth Paul 43, 53
Skin Diving 79
Smail, J. I. M. 188
Smith, B. 202
Smith, *Rev.* C. 206
Smith, C. 192
Smith, *Mrs* I. W. 21
Smith, N. 212
Smith, *Dr* P. 117
Smith, *Rt Rev. Monsignor* R. L. 188
Smith, S. 186
Smith, T. D. 206
Smyth, A. C. 21
So Many Children 210
Soccer 103
A Soldier's Tale 47, 48, 51
Somehow it Works 43
The Sooty Show 62, 63, 205
The Sound of . . . 97, 189
The Sound of Gershwin 50, 51
The Sound of Soul 47, 51
Sounds Exciting 63
Soup 178
South East News 33
Southampton studios 202
Southern Independent Television 12, 202–3
Southern News 26, 33, 203
Southern News Extra 26, 33, 203
Southern Soccer 102, 103, 203
'Southerner' 203
Sowden, *Advocate* T. C. 190
Spackman, G. 205
Speak for Yourself 201
Spencer, G. 186
Spindoe 81, 89, 195
Sponsorship 111
Sport 98–103, 216
Sporting Profile 103
Sports Arena 102, 103
Sports Desk 103, 211
Sports Preview 103
Sports Report 203
Sports Roundup 209
Sports Round Up 191
Sports Scene 103
Sportscast 103
Sportscope 103, 193
Sportsfile 203
Sportstime 103, 207
Sportsweek 103
Spotlight 187
Staff and organisation 118–21
Stair, *Earl of* 188
Stanley, P. S. 119
The Stansted Affair 185
Star Quality 88
Star Soccer 99, 103
Stars 97, 187
Starting Point 65, 71
The Stealers of Darkness 187
A Steel Town Sings 207
Steele, F. H. 118
Stella 88
Stephen, *Baillie* J. S. J. 192
Stephens, D. 198
Stephenson, G. W. 119
Stevens, D. 186
Stevens, *Sir* R. B. 212
Stewart, A. 200
Stewart, I. M. 200
Stewart, Ian 70
Stewart, *Mrs* M. 54
Stockland Hill transmitter 166–7, 175
Stoke-on-Trent transmitter 132
Stokes, *Sir* D. 198
Stone, W. G. 74
Strabane transmitter 162–3
Stuart, *Maj.* M. C. 192
The Student Affair 43
Studios 124, 144 *see also under programme companies*
Styles in Art 79
Sucksmith, A. V. 119
Sudbury transmitter 132
Sugarball 63
Summer Song 97
Summer Sport 103, 209
Summerson, T. H. 212
The Summing Up 57
Sumner, D. L. 212
Surprise, Surprise 63, 207
Survival 36, 45, 63, 185
The Survival Game 59, 60, 63, 185
Sutherland, M. 205
Sutton Coldfield transmitter 132, 134, 140
Swaine, R. 199
Swingalong, Taylor Made 197
Switch on the Chickens, Put the Cows on the Roundabout 35, 42, 43, 185
Sykes, R. C. 117
Sylvester, G. H. 196
Symons, F. B. 118
The System 88, 195

T

TAM *see* Television Audience Measurement
TV Times 216
Table Tennis 101, 203
Tacolneston transmitter 132
Tagholm, G. E. 119
Taken for Granted 73, 79
Tale of Two Rivers 203
Talk of a Town 45, 203
Tarbuck's Back 187
Taylor, F. 184
Taylor, J. 192
Taylor at Large 207
Taylor of Gryfe, *Lord*
Tayside, *Lord* 192
Technical operations 122–75
Teddington Studios 204
Teeside International Eisteddfod 51
Tel 109
Television Audience Measurement 23
Television Fund 215
Television Gallery 9, 121
Television Research Committee 23
Television Research Fellowship, Leeds 195
Television Wales and the West (TWW) 12
Television Workshop 45
Teli-Ho! 105, 106, 109
The Tell Tale Heart 88
Tempo 47, 51
Tennant, *Capt.* I. M. 192
Tesler, B. 204
Tewson, *Sir* V. 4
Thames Television Ltd 12, 204–5
That Job 45, 193
Thatw Milwrol Caerdydd 105
Theatre Royal, Glasgow 200
Theobalds, H. 118
There's a Hole in your Dustbin, Delilah 24, 89
Thief 88
Thingumybob 97
This England 45
This is Our Land 178
This Man Cowdrey 43, 203
This Week 25, 26, 35, 38, 44, 205
Thomas, *Sir* B. B. 4, 15
Thomas, E. 196
Thomas, G. E. W. 212, 216
Thomas, H. 204, 214
Thomas, W. D. 119
Thompson, L. J. 216
Thomson, B. H. 202
Thomson, D. B. 202
Thomson, D. K. 15
Thomson, J. A. 118
Thomson, R., *Baron Thomson of Fleet* 200
Thornby, L. T. 212
Thornes, D. 205
The Three Happiest Years 37, 43, 187
The Three Wives of Felix Hull 88
Tickertape 62, 63
The Ticket 88
The Tigers of Subtopia 89, 187
A Time and a Place 71
Time for Blackburn! 94, 97, 203
Time for the Funny Walk 88
Time Off 42, 45, 197
The Tingha and Tucker Club 63, 187
Tinker and Taylor 63, 197
Tinker's Tales 63, 197
Tir Newydd 54, 106, 109
The Titans 57, 213
Titles Don't Talk Any More 39, 197
Today 25, 32
Today at Six 25, 33, 207
Today Is . . . 201
Today with Eamonn Andrews 30, 33, 205
Todd, A. 212
Todd, *Rev.* W. C. D. 202
Tom Grattan's War 59, 62, 63
Tomkins, *Rt Rev. Dr* O. S. 54
Tommy's Toy Shop 97
Tonge, C. 118
Tonight with Dave Allen 97, 187
Tools of Cookery 78, 205
Top Twenty programmes 24
Towards Mathematics 65, 71
Towers, *Rev. Fr.* T. 206
Townshend of Raynham, *Marquess* 184
Transmitting stations 123–75
Transmitting stations *see also under names of individual stations e.g.* Black Hill transmitter
Transmitting stations
  Engineers-in-Charge 119
  UHF and colour 128–43

Treasure Hunt 97, 211
Tree House Family 54, 56, 57, 187
Tri Chynnig 109
Tribute to a Brave People 51
Trigain Mlynedd 109
Trimble, W. S. 188
Troy, *Mrs* G. 190
Try a Little Tenderness 88
Try for Ten 97, 185, 189, 193
Tucker, *Rev.* G. R. 186
Tunbridge transmitter 132
Tupper, *Capt.* H. 202
Turner, B. 190
Turner, G. 205
Turner, H. 210
Tute, W. 198
Twelfth Night 142
Tyas, R. F. 117
Tyne Tees Television 12, 206–7
The Tyrant King 63, 205

U

UHF and colour 123, 128–43
UHF coverage 128–41
UHF transmitters 128–141
UPITN 214
UTV Reports 209
Ulster News 26, 33, 209
Ulster News Headlines 33
Ulster Sports Results 103
Ulster Television 12, 208–9
Ulster Today 209
Uncle Silas 86
Under the Clock 44, 185
University Challenge 97, 195
Up to Date 97, 197
Uprichard, *Rev.* H. L. 208

V

VHF transmitters 123–4, 144–75
VHF transmission areas 144–75
Valpy, K. H. 190
The Vast Horizons of the Mind 88
Vaughan, A. 196
Vaughan, T. 15
Vaughan-Thomas, W. 196
Venables, *Sir* P. 70, 74
Vick, *Dr* F. A. 208
The Victims 81, 88
Victoria de los Angeles 51
Vienna State Opera 51
The Village People 43, 210
Violence in programmes 18
  ITA Code 20–1
Virgin of the Secret Service 89, 187
Le Voyage du Jéricho 66, 71

W

W5. 37, 209
Wade, J. C. 188
Wade, S. 202
Wadsworth, *Miss* J. 70
Walker, *Rev. Dr* H. 54
Walker, *Sir* W. G. N. 200
Walsh, R. H. R. 118
Walsh, *Prof.* W. 212
Walters, P. J. 15
Waltham transmitter 132
Walton, J. 186
Wand, *Dr* S. 117
The War of Darkie Pilbeam 89, 195
Ward, W. 186
Wardale, R. A. 21
Wardrop, J. 186
Warter, *Sir* P. 204
Warton, J. 194
Warwick, E. 119
Waters, C. 200
Waters, J. 199
Watts, R. H. 188
Way to the White House 74, 78, 207
Wayne, P. 199
Ways With Words 66, 71
We Have Ways of Making You Laugh 97
Weather Report 203
Webster, *Sir* D. 202
The Wednesday People 38, 45, 193
Weekend 103, 203
Weinstock, A. 198
Weir, *Viscount* 200
Welcome Home 203
Welcome to Britain 43, 187
Wellbeloved, R. 118
Welsh Committee 15
Welsh Games 106
Welsh programmes 104–9, 168–71, 196–7
Welsh Youth Festival 51
Weltman, J. 118
Wembley Park Studios 198, 199
Wemyss and March, *Earl of* 200
Wenvoe transmitter 132
Westward Diary 26, 33, 210
Westward News Headlines 33
Westward Television 12, 210–11
Wharfedale transmitter 132
Wharton, *Fr.* W. 210
What Shall We Tell the Children 43
What's It All About? 66, 71
What the Papers Say 44
What the Weeklies Say 44
Wheeler, *Rt Rev.* W. G., *Bishop of Leeds* 54
Where Did You Get That Hat? 88, 213
Where the Jobs Are 207
Whicker 45
Whicker and the Cats' Eyes Man on the Road from Rose Linda's 43
Whitby, J. 199
Whitehaven transmitter 146–7
Whiteley, E. 70, 205
Who is Sylvia? 88, 187
Who? What? Where? When? Why? 63
Willes, P. 212
Williams, A. 15
Williams, *Mrs* Alma 117
Williams, D. 186
Williams, *Prof.* F. C. 194
Williams, *Rev. Dr* H. H. 54
Williams, *Dr* K. A. 117
Williams, *Miss* M. 15
Williamson, W. A. 206
Willock, C. 184
Wills, C. 186
Wilson, A. D. 216
Wilson, C. D. 202, 214
Wilson, E. S. 212
Wilson, J. 184
Wiltshire, *Prof.* H. G. 74
Windlesham, J. B., *Lord Windlesham of Windlesham* 192
Winnard, D. 70, 74
Winter Hill transmitter 132, 134, 141, 152–3
Wise, F. H. 119
With Bird Will Travel 97
Witham, A. L. 118
Without Let or Hindrance 43
Wood, G. S. 206
Wood, *Rev.* M. A. P. 54
Woolf, J. 184
Woolfenden, W. 119
Wordley, R. W. 196
The Work of Giants 43, 207
Working with Weather 187
The World Around Us 65, 71
World in Action 24, 25, 26, 35, 36, 44, 178 194
World of Crime 78, 79, 205
The World of Monty Modlyn 97, 207
World of Soccer 103
World of Sport 99, 100, 103
The World They Made 45, 193
Wormald, *Mrs* E. M. 74
Worral, A. S. 54
Worrow, J. 202
Worsley, G. O. 212
Wotherspoon, R. 192
Would You Believe It? 63, 201
The Wreck 211
Wright, W. 186
Wrightson, P. 206
The Writer and the World 78

Y

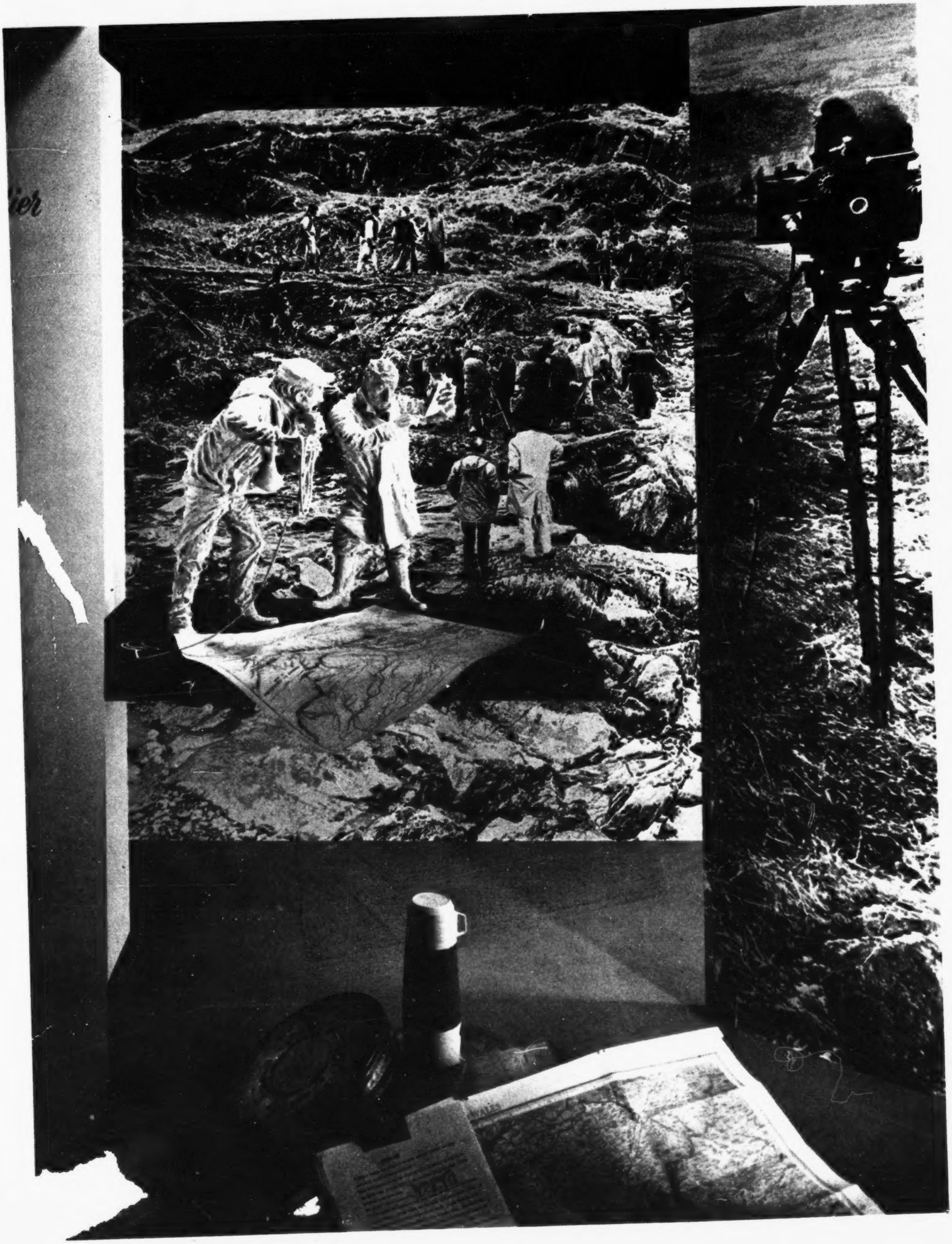
Yates, M. 198
Yorkshire '68 34, 35, 45
Yorkshire Sport 103
Yorkshire Television Ltd 13, 212–13
You and the World 66, 68
You Can Only Buy Once 89
Young, *Mrs* G. L. 21
The Young Inheritors 43
Younger, *Sir* W. McE. 200
Your Money, Your Life 66, 71, 195
Your Music on Sunday 54, 56, 57, 185
You've Got A Lucky Face 88

Z

Zoo Time 63
Zoom Up 63

COVER PICTURES *Front Left:* Barry Westwood and HMS Bulwark; Peter Cook and Dudley Moore; Anita Harris. *Front Right:* Patrick Macnee and Linda Thorson in 'The Avengers'; Dave Allen; Nyree Dawn Porter and Paul Daneman in 'Never A Cross Word'. *Back Left:* Cup Final; Cliff Richard; Jill Graham in 'How'. *Back Right:* Eamonn Andrews; Charles Tingwell and George Cole in 'A Man of Our Times'; William Mervyn as Mr Rose. *Inside Front:* A Central Control Room. *Inside back:* An exhibit at the ITA's new Television Gallery at 70 Brompton Road shows the filming of 'Frontier' in Wales.

Published by the Independent Television Authority, 70 Brompton Road, London S.W.3 *(01-584 7011)*
Distributed throughout the world by Independent Television Publications Ltd, 247 Tottenham Court Road, London W.1 (01-636 1599)
Designed and printed in Great Britain by W. S. Cowell Ltd, Butter Market, Ipswich, Suffolk


lier

ITA

INDEPENDENT TELEVISION AUTHORITY 70 BROMPTON ROAD LONDON SW3